

SHOW OFF YOUR PHOTOS **SPECIAL**

amateur **photographer**

Saturday 22 September 2012

THE WORLD'S NO.1 WEEKLY PHOTO MAGAZINE

www.amateurphotographer.co.uk

HOW TO

MAKE THE MOST OF YOUR PICTURES

Don't let your photos go unseen



- How to put an exhibition together
- The best photobooks tested
- On a budget: Creative things to do with your pictures
- WIN: Your guide to the best photo competitions



NEWS

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NEW FULL-FRAME SLR

Sony finally shows the Alpha 99



FIRST LOOK

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FUJI X-E1 HANDS-ON PREVIEW

First impressions on new CSC



HOW TO

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YOUR IMAGES ONLINE

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Amateur Photographer For everyone who loves photography

EVER since the introduction of the first zoom lenses for stills cameras in the 1950s, the variable-focal-length lens has been the poorer cousin of the prime lens. It is not difficult for even the layman to appreciate that a lens that must work across range of focal lengths will probably do so with more compromises than a lens created for one position. The great advantage of the zoom is that one can reframe without having to get physically closer or further away from the subject. The disadvantage is that the shifting relationships between glass elements often bend straight lines in the image, darken corners, reduce illumination and vary edge sharpness. However brilliantly designed, the more

convenient zooms are, the more compromises they have to live with.

The perfect zoom would have no moving parts and a constant aperture. Perhaps the ghastly digital zoom has now come into its own. Does the Sony Cyber-shot RX1's fixed 35mm f/2 lens (with its 24MP full-frame sensor), which can zoom x2 and still retain a high pixel count, represent the future? When you don't need poster prints, reduced resolution and a wide aperture is surely preferable to optical distortions.



Damien Demolder
Editor

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THE AP READERS' POLL

IN AP 1 SEPTEMBER WE ASKED...

What kind of raw conversion software do you use?



YOU ANSWERED...

A The program that came with the camera	16%
B An independent program	49%
C Both	18%
D I don't shoot raw	17%

THIS WEEK WE ASK...

Given enough resolution, would you favour a digital zoom over an optical one?

VOTE ONLINE www.amateurphotographer.co.uk

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HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

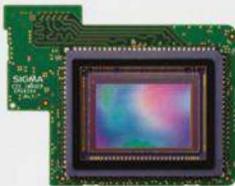
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APNews

News | Analysis | Comment | PhotoDiary 22/9/12

“New owner will have option to use Kodak brand”

Not the end, says firm, page 7

SLT-A99 boasts Dual AF • 24.3-million-pixel Exmor sensor

SONY UNVEILS FULL-FRAME SLT

SONY is poised to launch its first full-frame translucent mirror camera, the Alpha 99.

Set to replace Sony's flagship Alpha 900 DSLR, launched four years ago, the Alpha 99 features a new 24.3-million-pixel Exmor imaging sensor.

Boasting the world's lightest body for an interchangeable-lens, 35mm full-frame camera, the 733g newcomer weighs 117g less than the Alpha 900.

Key features include a new Dual AF system housing two phase-detection sensors.

The first is a traditional 19-point sensor (with 11 cross sensors), and the second is a 102-point 'focal-plane phase-detection AF sensor' that overlays the main image sensor.

In a meeting with AP, Hideto Jimbo, a senior manager at Sony's Digital Imaging Business Group, said this enables the camera to achieve 'much wider AF coverage' while delivering the same focusing accuracy as a traditional sensor.

In a statement, Sony claimed: 'Harnessing the power of Translucent Mirror Technology, this unique Dual AF system permits ultra-fast, accurate autofocusing that maintains tracking focus even if the subject leaves the 19-point AF frame'.

Also new is an AF-D (continuous AF) mode for tracking moving subjects. This should make it easier to focus on moving wildlife, for example.

And the Alpha 99 includes AF range control – designed to make it easier to focus on subjects 'without interference' from background or foreground.

This allows the AF to be adjusted to operate within a certain distance range and works in all AF modes, including AF-S and AF-A. This is particularly useful when shooting sports action from behind a net, or mesh fence, according to Sony.



Features also include a maximum, expanded, equivalent ISO sensitivity of 25,600.

The sensor uses larger, thinner photo diodes claimed to be 1.5x more sensitive than the Alpha 900's, and to generate half as much noise.

This is aided by an improved Bionz processor to achieve '14-bit raw output, rich gradation and low noise'.

The Alpha 99 is claimed to shoot 6fps at full frame, or 10fps in tele-zoom high-speed shooting mode.

Sony hopes to attract moviemakers by incorporating technology from its high-end camcorders, such as full HD at 50p/25p – switchable to 60p/24p. There is also an audio-level display and adjustable audio record levels.

The 2.4-million-dot XGA OLED Tru-Finder electronic viewfinder includes colour-tone adjustment, a manual-focus assistance function and is also compatible with APS-C-format lenses, in terms of displaying images across the wide screen.

Designed to be 'rigid and durable', its body is made from magnesium alloy to help resist dust and moisture.

The Alpha 99 features a three-way, 3in, tiltable 1.2-million-dot LCD screen and WhiteMagic technology (also featured in the Cyber-shot RX100) claimed to double brightness.

A re-designed grip also aims to improve handling.

The Alpha 99 is expected to cost around £2,500 body only and is due in shops in early November.

SNAP SHOTS

As we went to press, Sony unveiled the world's first digital compact camera with a 35mm full-frame sensor. The Cyber-shot DSC-RX1 features the same 24.3-million-pixel imaging sensor as the Alpha 99 (see left). It sports a fixed 35mm f/2 Carl Zeiss Sonnar T*optic. Full story next week.

Just days ahead of photokina, news broke of a new full-frame DSLR from Nikon, squarely targeted at high-end enthusiasts. Billed as the smallest and lightest in its class, the D600 boasts a 24.3-million-pixel, FX-format imaging sensor and will cost £1,955.99 body only. It is due to go on sale this month. See next week's *News* for details and a hands-on preview.



Do you have a story?

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COMPACT SALES PLUNGE ONCE MORE

JAPANESE manufacturers shipped 28% fewer compact cameras in July than the same month the year before.

The total value of cameras with built-in lenses dropped 32.3%, according to global shipment figures released by the Camera & Imaging Products Association (CIPA).

Shipments to the Americas and Asia took the biggest hit, with volumes falling 37.3% in both markets.

The number of compact cameras shipped to European countries dropped 14.7% in volume, and 28.6% in value terms.

However, worldwide shipments of interchangeable-lens models saw an increase of 20.3% in value and 4.3% in volume.

Overall, Japanese digital camera production fell 21.2% in unit terms and 9.4% in value, compared to July 2011.

A week of photographic opportunity

PHOTO DIARY

Wednesday 19 September

EXHIBITION Freshfaced + WildEyed 2012, by UK photo graduates, until 30 September at The Photographers' Gallery, London W1F 7LW. Tel: 0207 087 9300. Visit thephotographersgallery.org.uk **EXHIBITION** Everything was Moving: Photography from the '60s and '70s, until 13 January 2013 at Barbican Art Gallery, London EC2Y 8DS. Tel: 0207 638 4141 Visit www.barbican.org.uk/artgallery.

Thursday 20 September

EXHIBITION Vee Speers – The Birthday Party, until 20 October at The Little Black Gallery, London SW10 0AJ. Tel: 0207 349 9332. Visit thelittleblackgallery.com. **EXHIBITION** Cecil Beaton: Theatre of War, until 1 January 2013 at Imperial War Museum, London SE1 6HZ. Tel: 0207 416 5000. Visit www.iwm.org.uk.

Friday 21 September

EXHIBITION Eyes on Mars (1970s NASA photos of the planet), until 29 September at Daniel Blau, London N1 6PB. Tel: 0207 831 7998. Visit www.danielblau.com/london. **EXHIBITION** Focal Points: Art and Photography, by various photographers until June 2013 at Manchester Art Gallery, Manchester M2 3JL. Tel: 0161 235 8864. Visit www.manchestergalleries.org.

Saturday 22 September



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EXHIBITION Elliott Erwitt – photos from the 50-year career of the Magnum Photos photographer, until 12 October at Chris Beetles Fine Photographs, London W1B 4DE. Tel: 0207 434 4319. Visit www.chrisbeetlesfinephotographs.com. **EXHIBITION** By Dartmoor-based photographer Rob Hutchinson, until 30 September at The Church House, Widecombe-in-the-Moor, Devon TQ13 7TA. Tel: 01364 621 321. Visit www.nationaltrust.org.uk.

Sunday 23 September

EXHIBITION Neil Libbert: Photojournalist, until 21 April 2013 at the National Portrait Gallery, London WC2H 0HE. Tel: 0207 306 0055. Visit www.ngp.org.uk. **EXHIBITION** Encuentro by Maurice Gunning, until 7 October at Third Floor Gallery, Cardiff CF10 5AD. Tel: 0292 115 9151. Visit www.thirdfloorgallery.com.

Monday 24 September

EXHIBITION One Good Thing About Music by David Corio, until 28 October at Photochats, London E9 6DF. Tel: 07921 816 754. Visit www.chatsspalace.com. **EXHIBITION** Phantasmagori by Marco Sanges, until 30 September at Proud Camden, London NW1 8AH. Tel: 0207 482 3867. Visit www.proudcamden.com.

Tuesday 25 September LATEST AP ON SALE

DON'T MISS Photography Workshop (10.30am–4.30pm, cost £17.50) at Greenway house and garden, Devon TQ5 0ES. To book, call 01803 842 382. Visit www.nationaltrust.org.uk.



No more NX cameras this year

SAMSUNG OUTLINES FUTURE PLANS AT IFA

FUTURE Samsung Galaxy cameras will feature a larger imaging sensor if consumers demand it, and the company may one day extend Android technology to the NX range of compact system models.

The Samsung Galaxy camera, announced last month, features a 16.3-million-pixel, 1/2.3in BSI CMOS sensor and an Android operating system (see *News*, AP 15 September).

Due out in October, priced £399, it hooks up to the internet using 3G and 4G wireless connectivity, to create a new category of device that Samsung labels 'smart camera'.

Asked if photographers can expect to see a larger sensor, such as an APS-C unit, in future models, Samsung's Digital Imaging Sales and Marketing vice-president SH Lim told journalists: 'This is the first model – if there is demand, we will expand.'

Lim also suggested that extending the Android system to Samsung NX compact system cameras would be a natural progression, but stressed that – for now at least – the company will focus on the success of its Galaxy compact.

Photographers can expect to see Android, 3G and 4G technology appear in Samsung's step-up or premium models', said Lim at a meeting with UK journalists in Berlin, Germany, ahead of the IFA electronics show.

'Android is the most popular operating system at the moment...

'Our roadmap, our plan is to evolve this smart camera concept,' he added.

However, he explained that Samsung will continue to offer cheaper, Wi-Fi-only technology in lower-end compacts – to satisfy consumers who want a more affordable model.

Samsung stressed that the Galaxy camera – which sports a 4.77in screen – is designed to go in a bag, not a pocket. But, there are no plans to install 3G wireless technology in cameras with smaller screens.

The larger-than-normal screen is designed to make photo editing easier, according to Samsung.

The camera's 305g weight and



CHRIS CHESMAN

Samsung Digital Imaging Sales and Marketing vice-president SH Lim at a meeting with UK journalists in Berlin

128.7x70.8x19.1mm size has been 'sacrificed' for this purpose, added a spokesman for the Galaxy camera's planning division.

This means that all future Galaxy cameras will come with a screen that 'will be bigger than the conventional [3in or 3.5in] display', added Lim.

Meanwhile, he confirmed that Samsung has no plans to launch any more NX cameras this year.

Asked about the company's future plans for DSLRs, Lim said: 'We are still thinking – but we have always observed the market developments and, as you know, the DSLR market is very stable.'

Lim explained that, for now, Samsung will concentrate on CSCs, not DSLRs.

'We expect the [DSLR] market will not grow that much compared with compact system cameras.'

Lim did not rule out striking a future alliance with another company on DSLR development, but suggested Samsung's relationship with DSLR partner Pentax has not been severed.

'Every possibility is open – we work closely with other companies,' he told AP.

The Galaxy camera was developed in South Korea and assembled in China. Development took around a year.

SNAP SHOTS

● Photographs of the Kennedy family, many said to have never been seen before, have been published in a new book about former US president. *The Kennedys* contains photos captured by Mark Shaw in 1964. They include images of JFK taken on the campaign trail, relaxing at home with friends at the White House, and the sombre days immediately following his assassination.

● Images by legendary war photographer Horst Faas have gone on show at the Foreign Correspondents' Club in Hong Kong. The Associated Press Photographer died in May, aged 79. The exhibition runs until 30 September and is open to non-members. Visit fcchk.org.

● The Apple iPhone 4 smartphone is the device most used by women to create photographic products, according to a poll conducted by PhotoBox. The online photo retailer's survey of 1,000 women aged 18-65 also found that the biggest fear factor among women is what other females think about them in photos. Only one in ten cared about what men think of their image.



Do you have a story?

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Range of camera apps planned

SONY DEBUTS NEX-5R SYSTEM CAMERA

SONY has unveiled the NEX-5R, a 16.1-million-pixel compact system camera boasting an APS-C-sized imaging sensor and a tiltable touchscreen.

Due out in the UK in mid-October, the NEX-5R features a maximum equivalent ISO sensitivity of 25,600 and a top burst rate of 10 frames per second.

New camera functions can be downloaded onto the E-mount model via the built-in Wi-Fi, using free-to-use PlayMemories Camera Apps.

This feature is designed to allow images to be transferred to a smartphone or tablet computer running the apps, and to download new camera functions 'on demand'.

Among the first available camera apps will be 'Bracket Pro' and 'Photo Retouch'. Others planned by Sony include 'Time-Lapse' and 'Cinematic Photo'.

Wi-Fi can also be used to back up photos



The NEX-5R was launched at the IFA electronics show in Berlin, Germany

by transferring them from the camera, wirelessly, to a PC.

Billed as 'the perfect second camera for photo enthusiasts', the NEX-5R includes Fast Hybrid AF – combining phase and contrast detection, using 99 and 25 focus points respectively.

The phase-detection system allows the camera to deliver 'DSLR-like focusing

responses' when using the Speed Priority Continuous mode, according to Sony.

The camera's 921,000-dot-resolution 3in LCD screen tilts upwards by around 180° and downwards 50°.

A-mount lenses can be attached using an optional adapter.

Incorporating a 'fully featured control dial', function button, plus a touch-shutter option, the NEX-5R is expected to cost around £670 in a kit that includes an 18-55mm lens.

Features also include full HD video (1920x1080 pixels), Bionz image processor and Sony's SteadyShot Inside image stabilisation.

The NEX-5R will come supplied with an external flash (GN 7m @ ISO 100).

The newcomer measures 110.8x58.8x38.9mm (excluding protrusions) and weighs 276g (including battery and Memory Stick Pro Duo card).



HOYA LAUNCHES NEW FILTER

HOYA has launched a new lens-mounted filter, designed to reduce the negative impact of ultraviolet and infrared light rays on digital images.

Available in filter sizes from 49-82mm, the Hoya UV & IR Cut filter costs from £84.99.

A spokeswoman for Hoya's UK distributor Intro 2020 said the filter 'blocks out both the higher frequency ultraviolet rays and lower-frequency infrared light rays'.

She added: 'This is important to digital photographers as the CCD and CMOS [imaging] sensors found in cameras are extremely susceptible to catching UV and IR rays, just outside the visible spectrum. This has a very negative impact on image quality.'

The filter can also be used to cut the effects of atmospheric haze.

For details, call Intro 2020 on 01628 674 411 or visit www.intro2020.co.uk.

KODAK NAME UP FOR GRABS

KODAK has confirmed plans to attend the photokina trade show in Germany, despite its exit from key markets including digital cameras, film and photo papers.

The former photo giant, which filed for bankruptcy protection in January, is in the throes of auctioning off 1,100 digital-imaging patents in a bid to raise cash.

Amid Kodak's well-documented troubles, the company's PR machine has invited UK journalists to attend a 'welcome event' at photokina – a biennial kit fest that opens in Cologne, Germany, on 18 September.

'We have lots of great technology and images on display by some of the leading and up-and-coming photographers across the globe,' stated an email issued by Kodak UK's PR team.

Asked what visitors can expect to see at the show, a Kodak UK spokeswoman told AP that the company continues to make and sell film and paper, and stressed 'these businesses are being sold, not discontinued'.

She confirmed: 'The new owner will have the option to use the Kodak brand.'

In the meantime, Kodak says it will 'continue to provide the same level of engagement customers have come to expect, and the delivery of products and services will continue without interruption'.

Kodak says it will be showcasing its latest retail kiosks and '20 years of innovation' on stand E20 in Hall 4.2.

Visitors to the stand can also create their own photobook, for free, using Create@ Home software.

FREELANCE PHOTOGRAPHER'S MARKET HANDBOOK REVISED

AP READERS can save £3 on *The Freelance Photographer's Market Handbook 2013*.

Published by the Bureau of Freelance Photographers (BFP), it contains around 1,000 listings to help photographers earn cash from their photos.

Due out on 1 October, the book's 29th edition lists the type of pictures sought by



specialist, trade and consumer magazines.

'The Handbook also contains invaluable articles on approaching markets as well as many hints and tips to help freelance photographers and aspiring freelance photographers sell their work,' says the BFP.

To pay the discounted price of £13.95 (including post and packing), call 0208 882 3315.

PHOTOGRAPHY COMPETITION

The Joy of Sight

Win a Nikon D3100 and help to prevent sight-loss with Bausch + Lomb

THERE isn't a photographer, professional or enthusiast, who doesn't appreciate the value of having good eyesight. Many of us cope with wearing glasses or contact lenses, but all of us know that without a clear and detailed view of the world we would never be able to spot the potential of a wonderful landscape scene, let alone take a meaningful picture of it.

It is seeing and noticing that makes us switch our camera on in the first place, and without the precious gift of healthy eyes it would be very difficult indeed to carry on even using a camera, let alone actually taking pictures with it. If you've ever taken a picture with a dirty, thick fingerprint on the middle of your front element, you might be able to begin to understand what the world looks like for people suffering from Age-related Macular Degeneration (AMD).

WHAT IS AMD?

AMD affects the macula – the part of the eye that allows a person to see fine detail – gradually destroying the sharp, central vision. This central area is needed for seeing objects clearly and for common daily tasks such as reading and driving.^[1]

AMD AWARENESS WEEK

To raise the profile of AMD Awareness Week (22-30 September 2012), Bausch + Lomb has teamed up with the Macular Disease Society and *Amateur Photographer* to launch a

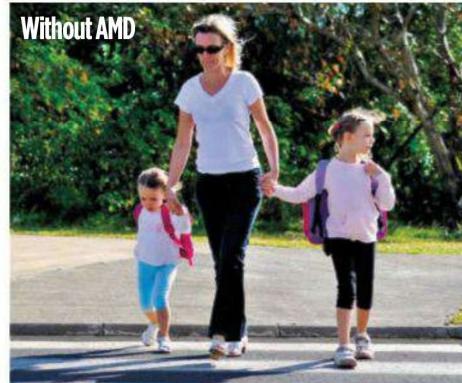
photography competition called The Joy of Sight. With a landscape theme, the organisers are looking for pictures that encapsulate what having good sight means and the joy that it brings. And when you load your pictures to the website, you'll get the chance to see how your view would look to an AMD sufferer.

HOW TO ENTER

To enter this competition, simply upload your landscape images to www.joyofsightcomp.co.uk. Remember, to be in with a chance the picture needs to be a celebration of vision and the joy that being able to see well brings. The prize is a Nikon D3100 kit supplied by www.igadjit.co.uk, and the closing date is Friday 7 December 2012.

Important websites:

www.joyofsightcomp.co.uk
www.maculardisease.org
www.igadjit.co.uk



BAUSCH + LOMB



AP hands-on

Fujifilm X-E1

This smaller-bodied CSC resembles an interchangeable-lens version of the X100 and has the Sony NEX-7 in its sights.

Mat Gallagher gains an exclusive first look

IT'S HARD to believe it has been less than two years since the first Fujifilm X-series camera, the X100 was announced. Since September 2011, Fujifilm has launched four X-series models, with its first interchangeable-lens model, the X-Pro1, only released this year. The new X-E1 is also an interchangeable-lens compact system camera (CSC), using the same XF lenses and mount as the X-Pro1. The X-E1 is not a replacement, however: it is a second, smaller, lighter and more affordable body that uses just an electronic viewfinder.

The X-E1 looks like a cross between the original X100 and the X-Pro1. It comes in both plain black (like the X-Pro1) and silver (like the X100) catering Fuji claims, for two slightly different users. The black model is aimed at more serious photographers, who want an understated and subtler camera, while the silver version is aimed at fashion-



AT A GLANCE

- 16.3-million-pixel, APS-C-sized, X-Trans CMOS sensor
- EXR Processor Pro
- Fujifilm X mount (for Fujinon XF lenses)
- Extra-high-resolution 2.36-million-dot OLED electronic viewfinder
- 2.8in, 460,000-dot LCD
- ISO 200-6400, extends to ISO 100-25,600
- Price TBC

conscious users, who want their cameras to be seen and appreciated.

That aside, both models are identical. The 16.3-million-pixel, APS-C-sized X-Trans sensor used here is the same unit as featured in the X-Pro1, as is the EXR Processor Pro. The X lens mount will accept all three existing XF lenses and the new 18-55mm zoom lens, which will be sold as an option with the X-E1. The hybrid viewfinder system of the X100 and the X-Pro1 has been replaced with a straight electronic version for this model, but the screen is a higher-resolution 2.36-million-dot (effective) OLED, believed to be the same component as featured in the Sony NEX-7 camera. For the EVF, however, the firm uses Fujinon optical technology in the form of two glass elements and a double surface element, to produce what it claims is a more natural-looking image. The screen can also be viewed fully from up to 23mm away, so those with glasses will still be able to view the screen comfortably.

Unlike the X-Pro1, the X-E1 does have a built-in flash: with a GN of 7m @ ISO 200, the unit extends from the camera body via a small lever, but there is also the option to attach an external flash via the hotshoe mount. The body has a magnesium-alloy front and top panel but weighs just 350g and is only slightly larger than the X100. As with previous X-series models, the shutter speed and exposure compensation feature their own dials on the top of the camera, while the aperture is adjusted via a lens ring. This means the camera can be set



Above: Fujifilm claims that the high-resolution 2.36-million-dot EVF displays 'natural-looking' images'

Right and below: The XE-1 inherits much of its styling and design from Fujifilm's X100



up without having to turn it on. The rear of the camera features a Quick (Q) button for speedy access to commonly used functions along with a multifunction wheel and thumb dial. The only disappointment is the 2.8in, 460,000-dot LCD, which, as the same unit that features on the X100, is a significant downgrade from the 3in, 1.23-million-dot unit on the X-Pro1.

At the same time that the XE-1 was announced the X-Pro1 was given a significant firmware upgrade, the main focus of which appears to be operational and AF speed. The XE-1 has also benefitted from this. Processing time is claimed to be faster, with the camera now able to access playback while processing, and the AF algorithms have been tweaked to improve AF speed. The new 18–55mm lens contains lighter focusing motors than the three existing lenses, and when used on the XE-1 provides a claimed 0.1sec AF speed, making it one of the fastest on the market.

The XE-1 shoots 1080p, full HD video at 24fps in MOV format and includes a microphone input for external devices. However, this is a 2.5mm input rather than the standard 3.5mm, so adapters will be needed for most commercial microphones.

The battery is the same unit as used in the X-Pro1. Reduced power consumption means that for EVF use, the amount of shots is improved slightly from 300 to 350, but this is still fairly low. Unlike with the X-Pro1, this cannot be extended up to 1,000 shots by using just the optical viewfinder.

IN USE

The camera handles very nicely, and while the X-Pro1 could feel a little bulky, the XE-1 is a return to the feel of the X100, with the added benefit of interchangeable lenses. While some will miss the optical viewfinder option, the new EVF used on the XE-1 looks very impressive and provides a much more useable view for composition than the optical views of the X100 and X-Pro1 ever do.

With a street price expected to be around £799 body only, this is still not a cheap camera, and it goes into direct competition with the likes of the Olympus OM-D E-M5 and Sony NEX-7. With the benefit of a high-performance sensor and some great lenses, it is bound to attract a lot of attention – not to mention those Leica enthusiasts, seeking to use their lenses via the M-mount adapter. **AP**



LENSSES

THE XF 18–55mm f/2.8–4 R LM OIS is the first zoom lens made for the X mount and is to be offered as the kit lens for the X-E1. Unlike most kit lenses, however, this isn't a cheap plastic accessory – it maintains the look and feel of the previous XF lenses, with a metal body, sturdy build and advanced optical construction. The new HT-EBC (High Transmittance – Electric Beam Coating) has been applied to all the elements, and seven rounded blades make up the aperture. As the aperture is variable, the adjustment ring doesn't feature numbers – these are only displayed on the rear screen or in the viewfinder, but it is nice to see the ring hasn't been dropped. The linear motor (LM) is actually two units that control the AF and account for the extra speed. This is also the first lens to feature stabilisation, with the central group stabilised rather than a single element.

Initially, the lens appears to be extremely impressive, if a little on the large side. Fujifilm has also announced an XF 14mm f/2.8 R prime lens and a future line-up to include five more optics in 2013, bringing the total up to 10, including a 55–200mm f/3.5–4.8 (83–300mm equivalent) zoom, a 57mm f/1.4 portrait lens (84mm equivalent), a 27mm f/2.8 (41mm equivalent) pancake, a 23mm f/1.4 (35mm equivalent) wideangle and a 10–24mm f/4 (15–36mm equivalent) wideangle zoom.

APReview

The latest photography books, exhibitions and websites. By Jon Stapley



BOOK

Prix Pictet: Power

10-28 October. Saatchi Gallery, Duke of York's HQ, King's Road, London SW3 4RY. Tel: 0207 928 8195. Website: www.saatchi-gallery.co.uk. Open daily 10am-6pm. Admission free

THIS is the fourth prestigious Prix Pictet prize, an award and commission funded by Swiss bank Pictet & Cie, and this year's theme is Power. It's a word with a fair few connotations, especially given the Pictet's broader theme of environmental sustainability, and as such it has produced a variety of stimulating work from the 12 shortlisted photographers on display. Particularly sobering are the images of oil-stained waters on the Gulf of Mexico by Daniel Beltrá, and the ominous Moments Before the Flood collection by Carl de Keyzer (the book of which was reviewed in AP 11 August). With free admission seven days a week, it's definitely worth catching this exhibition before it packs up for a tour around the world.

EXHIBITION



© RENA EFFEUTI



© MOHAMED BOUROUSSA



© JACQUELINE HASINK



© JULIAN GERMAIN

Classroom Portraits 2004-2012

By Julian Germain. Prestel, hardback, £40, 208 pages, ISBN 978-3-7913-4748-6

A THOROUGH journey through classrooms around the world, this collection of portraits by Julian Germain features children of all ages from 21 countries, captured in one fleeting moment of their education. As noted in the book's introduction, one of the most striking aspects of the world's classrooms is how similar they are. One still finds the same rows of desks, textbooks and satchels, whether in Bahrain,

Taiwan or Durham. While it's a fascinating observation, it does make for a slightly repetitive photo book, especially given that the composition of the portraits does not vary greatly throughout. Fortunately, the photos are interesting enough to overcome this, making for a vibrant collection of portraits that rewards attention to detail.



© JULIAN GERMAIN



BOOK

The Majesty of the Horse

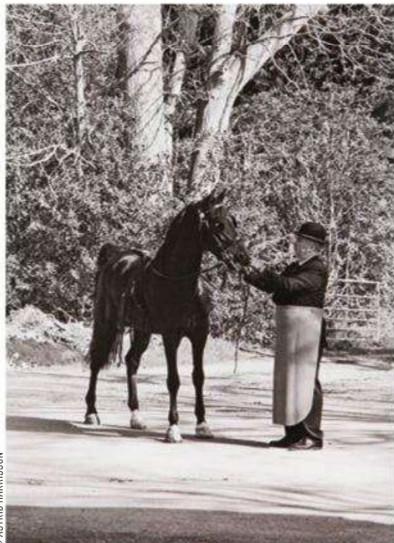
By Tamsin Pickeral and Astrid Harrisson
Collins, hardback, £25, 288 pages, ISBN 978-0-00-746689-4

A YEAR-long worldwide search for the most majestic horse breeds by equestrian specialist Tamsin Pickeral and photographer Astrid Harrisson has produced this comprehensive book. Pickeral's encyclopaedic knowledge is complemented by Harrisson's close, vivid portraiture as she takes us through an enormous number of different breeds of horse, providing vital statistics and details of their roles in human society.

The book is surprisingly text-heavy, and it is sometimes hard not to wish for a little more of Harrisson's excellent photography, given that what we do get is so often powerful and striking. Still, the book is beautifully produced, and is definitely a worthy buy for anyone looking to learn a little more about these beautiful creatures.

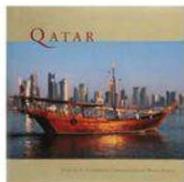


© ASTRID HARRISSON



CONDENSED READING

A round-up of the latest photography books on the market

**● QATAR: SAND, SEA AND SKY**

by Diana CK Untermeyer and Henry Dallal, £54.50 This hefty book casts a cultural eye over modern Qatar, combining the first-hand experience of Untermeyer, wife to a US ambassador, with the panoramic photography of Dallal. The photographs are great and the text dispels many myths about Qatari culture. It is just a shame that the book glosses over contentious issues like LGBT rights.

● UNDERSTANDING HDR PHOTOGRAPHY by David Taylor, £14.99

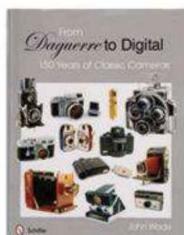
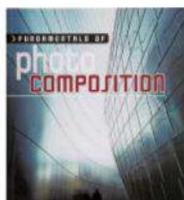
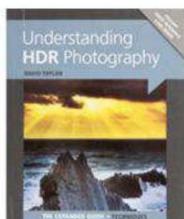
HDR (high dynamic range) photography is a technique that sharply divides opinion, and while this guide may prove useful for an enthusiast it is unlikely to convert the doubters. The writing is clear and concise, but sometimes overly simplistic, especially when dealing with computer programs.

● FUNDAMENTALS OF PHOTO COMPOSITION by Paul R Comon, £14.99

Paul Comon's accessible guide to the art and science of composition lays out core concepts in simple terms, to help the reader understand the rules of composition, and when it is acceptable to break them. More large photos would have made this book more visually interesting, but it's still a lively guide to a tricky subject.

● FROM DAGUERRE TO DIGITAL: 150 YEARS OF CLASSIC CAMERAS by John Wade, £49.95

With more than 500 crisp photographs of classic cameras, this thick guide by John Wade leaves few stones unturned. Covering the first days of the camera obscura to the digital revolution, Wade's commentary is always informative, if a little dry. This thorough collection could use more visual variety, but will prove a treat for lovers of classic cameras.



WEBSITE

www.picturesocial.com

PICTURESOCIAL is an ambitious idea let down by cluttered, unfocused design. The site aspires to be a social hub where photographers can connect and share photos, and advice. To its credit, the site has more than 40,000 members, but to the uninitiated the front page is a confusing mess. The blog section is difficult to navigate, and since anyone can post blogs at will it is virtually the same as the forum. Those wishing to share their work with other photographers would do best to stick with Flickr.



Letters

Share your views and opinions with fellow AP readers every week

LETTER OF THE WEEK

Wins a 20-roll pack
of 36-exposure Fujifilm
Superia ISO 200 35mm
film or a Fujifilm 4GB
media card*



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words) to 'Backchat'
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address (see page 3).
A fee of £50 will be
paid on publication

GROW WITH YOUR HOBBY

Regarding William Swan's letter of the week about respect (AP 15 September), the first thing that he needs to understand is that you don't demand respect, you earn it!

I am at the other end of the photographic age scale (84 years old), and I can assure William that the points he makes as the downside to his photography are not just aimed at him. I mostly do what I call 'social photography': events, exhibitions, functions, weddings and so on, all of which involve a horde of people milling around and getting in the way. Having said that, in my case these people have usually paid an admission fee and have come to enjoy an event, not to cater for a photographer who may well prevent them enjoying what they came for.

So how do you, the photographer, get the pictures you want? Firstly, if it is an organised event, get there early and talk to the organisers; they are usually most helpful once they know who you are and what you want to do, and will often point you in the direction of the best viewpoints, and tell you where and when you are able to take pictures and use flash. Abide by any restrictions that may apply.

On people walking in front of your camera when you are about to press the shutter release, this is something you have to develop a technique about. Understand your camera fully so that you are not obstructing people while you fiddle about with the settings. I find that if you size up your picture before you put the camera to your eye, it reduces the risk of someone walking into the frame just as you take the shot, so the less time you spend with your camera to your eye, the more likely you are to get a clear shot in these circumstances. Watch for clear periods (they do occur but need great patience) and be ready to take your shot when your view is clear. And yes, there will always be someone who gets in the way just as you click, but usually people will hold off if you smile and ask nicely, and thank them when you are done.

You won't always be 13 and will eventually gain the experience and confidence to deal with people in these circumstances, so stick with it and yes, I am still learning despite having taken photographs for over 65 years, so don't be too disillusioned if things don't always pan out as you expect. The important thing is to enjoy the learning experience and your photography.

AC Broadbent, Cheshire

IT'S ALL ABOUT THE PHOTOGRAPHER, NOT THE KIT

I just don't get it, what is happening to the average amateur photographer? Judging from their letters in AP, they are now more obsessed with equipment than ever before, worrying if they have enough pixels, image stabilisation (get a tripod/monopod, that's the answer!), and slagging off this make or that make. My question to all this is who gives a damn? Photography is all down to the photographer's vision, and maybe to some extent the equipment they use, not how deep their wallet (or overdraft) is.

Many years ago I was deeply into Hi-Fi, Lord knows why, and the same thing was happening there: some people I knew would think nothing of spending a small fortune on the latest bit of kit just so they could hear the conductor drawing breath in the recording studio. In the end they became so obsessed with the equipment they forgot what it was all for: listening to music! Now we are going down the same road with photography.

Photography is too much involved with the mechanics of the process for its followers not to be fascinated by the equipment. Some love the art, some love the kit – and some even love both! – **Damien Demolder, Editor**

New model? Got to have it. New lens? Got to have it – it will make me a better photographer... I don't think so! My old A-level photography tutor (in the days of film) said that no matter how expensive the camera, it was only as good as the person pushing the release. He was right: some of the results that came in from the Nikons and Canons were not as good as those using Prakticas or Zorkis.

Whether you shoot with a high-spec DSLR or Lomo film it makes no difference – it's all the same in the end, just a different way of getting there, another road to walk down. As for me, I use both: an old but mint EOS 5 outfit for black & white Tri-X film (while I can still get it – thanks, Kodak) and an old EOS 20D DSLR kit (8.3 million pixels – there are more pixels on some phone cameras now!). Both turn in good results. For me, photography is all about enjoying yourself and not keeping up with the neighbours. **David Cherrill, via email**

What The Duck



http://www.whattheduck.net/

LOST IN TRANSLATION

Thanks you for explaining the meaning of this peculiar 'bokeh' expression (AP 8 September), which has become so common recently. However, I still remain puzzled. As I understand it, it is the Japanese word for what we have always understood by 'depth of field'. No doubt the latter means very little to the Japanese photographer: their word is 'bokeh', which is fine by me. But the French, the Germans, the Norwegians and everyone else have a description in their own language for the phenomenon – so why do we have to use a Japanese word for

what is excellently described in English?

Equally, I do not understand what is good, and bad, bokeh. We all know that when I want a landscape shot, I want the foreground reasonably sharp so must use a smallish aperture; for a portrait, I want an out-of-focus background so must opt for a largish aperture. With an SLR I can see the effect in the viewfinder; with a simple optical viewfinder it is a matter of experience. If the part that is meant to be out of focus isn't, we can fairly guess that the camera hasn't used the correct focal-length lens, or has used the wrong aperture, or didn't focus.

Please, please stick to 'depth of field' – controllable entirely by the photographer, and whether it is 'good' or 'bad' subject to what he or she wants to show in that particular shot. Sure, the circularity of the aperture has an effect – but we all know that and most lenses have a nearly circular aperture. We can never attain a true circle, but most apertures are pretty good.

Raymond Hill, Essex

Mr Hill – confusion reigns! The word 'bokeh' refers not to depth of field but rather to the way out-of-focus areas are rendered in an image. Imagine an out-of-focus hedge with the light shining on it. Good bokeh would see the hedge demonstrated as a series of patches of green, light green and brightnesses that blend together to produce a smooth, mottled background. A lens with bad bokeh would show those smooth tones as sharp transitions from dark to light, and the background would appear as a patchwork rather than smoothly joined –

Damien Demolder, Editor

NO COMEBACKS!

In answer to a reader's query in AskAP, AP 25 August, Chris Gacum mentioned the seedy-sounding Voyer Right Angle Spy Lens. I once had a pal called 'Spud', who was mad on candid street photography. Unfortunately, he'd been bawled out when a few of his subjects had espied him taking their picture. Enter a Jessops right-angle spy lens.

'Perfect,' said Spud when he saw the actress well-known actress Denise Welch sitting on a public bench chatting to friends. With Denise seated to his left, he pointed his camera forward with the lens angled to capture a shot of her. He got his picture and was walking back towards me when a strapping young guy approached and began ranting at him for taking pictures of his girlfriend. Spud had been so busy concentrating on the shot of Denise he'd failed to realise that it looked as though his camera was trained on the young couple sitting on another bench directly in front of him.

Given that the young girl was very attractive and wearing a tiny minidress, her boyfriend had just cause to raise his concerns. As Spud was using a film camera – no instant preview as in digital – he had a devil of a job convincing that young couple that he was, in fact, photographing Denise Welch and not the girl. We had to laugh when we recalled his words after he'd bought the spy lens: 'I can photograph who the **** I want now, with no comebacks!'

Adam Irving, Newcastle Upon Tyne

I'm amazed these things weren't banned! – **Damien Demolder, Editor**

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GOT TO START SOMEWHERE

In reply to Seth Dunn's *Backchat* article in AP 1 September, as an artist and wife to a photographer, I found his comment that people his age tend to feel it's better not to do something if you feel you will do it badly, rather sad. Whatever your interest – art, photography, anything in fact – we all have to learn how to do it from the beginning, thus not achieving perfection straight away, if ever. What matters is the determination to learn, and we do so every day of our lives in everything, despite setbacks. I did not know I could paint until I tried it when I retired.

There is art in photography as in painting, and skill applied to the picture-making. My art teacher would say that if you want reality, take a picture. A painting can do the same and, like a photograph, convey more than the physical 'reality'. I do agree that there is a lot of nonsense talked about art but used as a form of self-expression in whatever medium, it has a huge part to play in making a happy human being. In these days of virtual reality, what is reality? Each of us has our own versions. You can do anything and you might not succeed first time around, but when you do achieve it is marvellous

Lesley Steadman, via email

NO INHERENT SUPERIORITY

I think Noel Smith misses the point (*Letters*, AP 1 September). Leica cameras are luxury items and while the 'rangefinder experience' offers something different from the usual DSLR, it is no more the case that Leicas take better pictures than Canons or Nikons than it is that £10,000-plus watches tell the time better than cheap quartz ones.

J Christie Brown, London



Right-angle lenses such as this have to be used with one's brain engaged, otherwise there could be trouble

BACK CHAT

AP reader Jason Avery tells how photography gave him a lifeline from a serious and chronic illness

NEARLY eight years ago I was a retail manager for a large DIY store, working 70 hours a week plus, travelling 100 miles a week, getting home at 11pm, back out at 4am. It was getting to the stage where my family life was 0%, I was *hating* my job, and I thought that there must be more to life than this daily grind. I was stressed and overworked. A few months later I got a viral illness, which put me off work for a few weeks. While I had this, the doctor gave me penicillin, to which I am allergic, and this caused a serious reaction.

I was really ill as a result. The first year I was mainly bedridden, and many things we take for granted I could not achieve. I had lots of tests done and was eventually diagnosed with chronic fatigue (ME) as a result of my infection and reaction. This had a dramatic effect on me and my family. We lost everything: the house, car, job, and so on. I have to say my world changed for many years and I had no option of a career to choose as my illness dictated my life. I felt lost.

I have had an interest in photography for years and did not really do anything about it. But eight months ago, I bought a Nikon D40. I have since been reading magazines and books, and have changed my camera a few times. Photography has become very important to me: it has given me a way to find myself again and through my lens the world looks brighter.

Due to my continued illness, I can't work for an employer. My illness puts different limitations on my body from day to day, and as my only work experience is in management I have little chance of gaining employment in this sector with these limitations. It seemed a natural and logical step that I try to progress my photography; to try and take something that has become so important in my life and try to build a new working life around it.

So I took the step, got some of my images produced onto canvases and approached some local galleries – and I was blown away by the response. My images spoke to them and not only did they like them, they loved them! This was all the validation that I needed to know that I am, after all this time, finding something that I am not only good at and passionate about, but that I can also do as a career. It's early days and I am realistic that the transition from enthusiastic amateur to professional isn't going to come overnight, but I am convinced it is the right one for me and well worth the effort.

There is no way I could hold down a 'regular' job with my condition, but I can manage my shooting time around my illness, and be flexible, and when I feel that my body has done too much I can ease off and rest. I try to shoot in only my local area, concentrating on monochrome and infrared images of hidden gems, areas that are little visited. I enjoy sharing my work and talking to people about where and how the shots were taken. Hopefully, I will encourage a fair few to get out themselves. You can see some of my work at www.jaysargo.com.

PHOTO INSIGHT



JIM BRANDENBURG

Jim Brandenburg travelled the world as a photographer with *National Geographic* magazine for more than 30 years. His work has been published in *The New York Times*, *Life* and *Time*, among others, and he has won numerous awards, including Kodak Wildlife Photographer of the Year by the Natural History Museum and *BBC Wildlife Magazine*. He is the chair of this year's competition. Every month Jim will share the story behind one of his nature images

Jim Brandenburg discusses his simply composed shot of a dead grosbeak, taken on the Canadian border

I SEE these grosbeaks a lot in the forest close to where I live, which is near Ely, on the Canadian border in the far north of Minnesota, USA. I really like the birds, as they are so beautiful. They stay north in the winter, not migrating south as most other birds do, and to see these beautiful red creatures flying around on a dull dark winter's day is quite something.

To come across a dead grosbeak was really quite a surprise: it's one of the few dead birds I've seen in the forest. You occasionally see a dead animal, but I've never seen anything quite like this. Clearly, something traumatic happened to the bird without a predator attacking it, as it must have died fairly quickly – it looks like it just fell out of the sky and landed in the snow. That said, the snow angel that has been created shows that it had struggled once on the ground.

This picture works for me on multiple levels, as it shows death and nature. Nature photographers generally like to show the positive, with everything being happy and beautiful. That's great, but there's also death, tragedy and sadness in nature.

What happened to this bird is something that happens in nature every day, and we generally avoid looking at it. When you spend as much time with nature as I do, you see a lot of pain and death, and for me this illustrates that perfectly, so I wanted to capture it.

Photographically, this image pleases me because the composition is straightforward and simple. There are no branches or other objects in the frame that might prove a distraction. I like the straightforward depiction of this quiet and very private death. It's sad, but nature doesn't feel sadness: it lives and dies and keeps moving on throughout the centuries. As humans, we have this emotional component that we bring to nature and for the most part we as nature photographers react to that. But here, I thought there was an opportunity to show something different. Often death in nature is not pretty, but this death had a strangely elegant quality to it.

Technically, this was a very image

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difficult to shoot as the weather conditions were tough to work in. You can see how extremely cold it is by the frost that has built up on the grosbeak's back – the temperature can reach -30°F in deep winter. This was taken very early in the morning, which gave the image its blue-ish tinge. You can just see the soft yellow glow around the bird, too, which shows that the sun was rising.

I remember working really hard to get the image right. I shot it several times on two different cameras: a Pentax 6x7 and a Hasselblad 6x6, both with a 45mm lens using Fujichrome Velvia 120 colour

rollfilm. I also used a tripod to get the shot. I don't use tripods that often, but in this case I had to. There wasn't much light and the speed of the film was ISO 50, so I used a very slow shutter speed of about 1/2sec, with the aperture in the region of f/11 or f/16. I didn't need to add any additional light or use reflectors, so it was a straight exposure.

I scanned the original transparency and edited it in Photoshop, tweaking the contrast slightly. I always do a little post-processing with my images, although nothing manipulative. Basically, it's just a bit of burning and dodging to even out





'What happened to this bird is something that happens in nature every day, and we generally avoid looking at it'

the tonality of the background. I also made very little change to the colour of this image, as I liked the way the colour looked as it was photographed.

By burning in the edges I gave the image a slight vignette effect, but looking at it now it appears that I might have gone too far and probably should have fixed that! The lens at times would often vignette, but I added

to it a little in Photoshop just to give some texture to the snow and add some density to the overall image.

If you look closely to the left of the bird's beak, you can see that there's one tiny speck of blood on the snow. I chose not to remove this in Photoshop, as it adds to the mystery of how the bird died. It could have been a collision with another bird or a heart

attack, or it might have collided with a tree. How it died is a complete mystery to me, which is what drew me to photograph the scene. The snow angel it carved out adds a certain something to the image as well.

To me, the scene is very poignant as it's an intimate rare moment that humans don't often see, despite death happening frequently in nature. You would have expected a predator to have come and eaten the bird, but it was so immaculate and elegant. It just has this simplicity and pristine quality to it. It is rare to be able to show an elegant death and this appears to be as elegant, visually, as you can get. **AP**

Jim Brandenburg
was talking to
Jade Lord

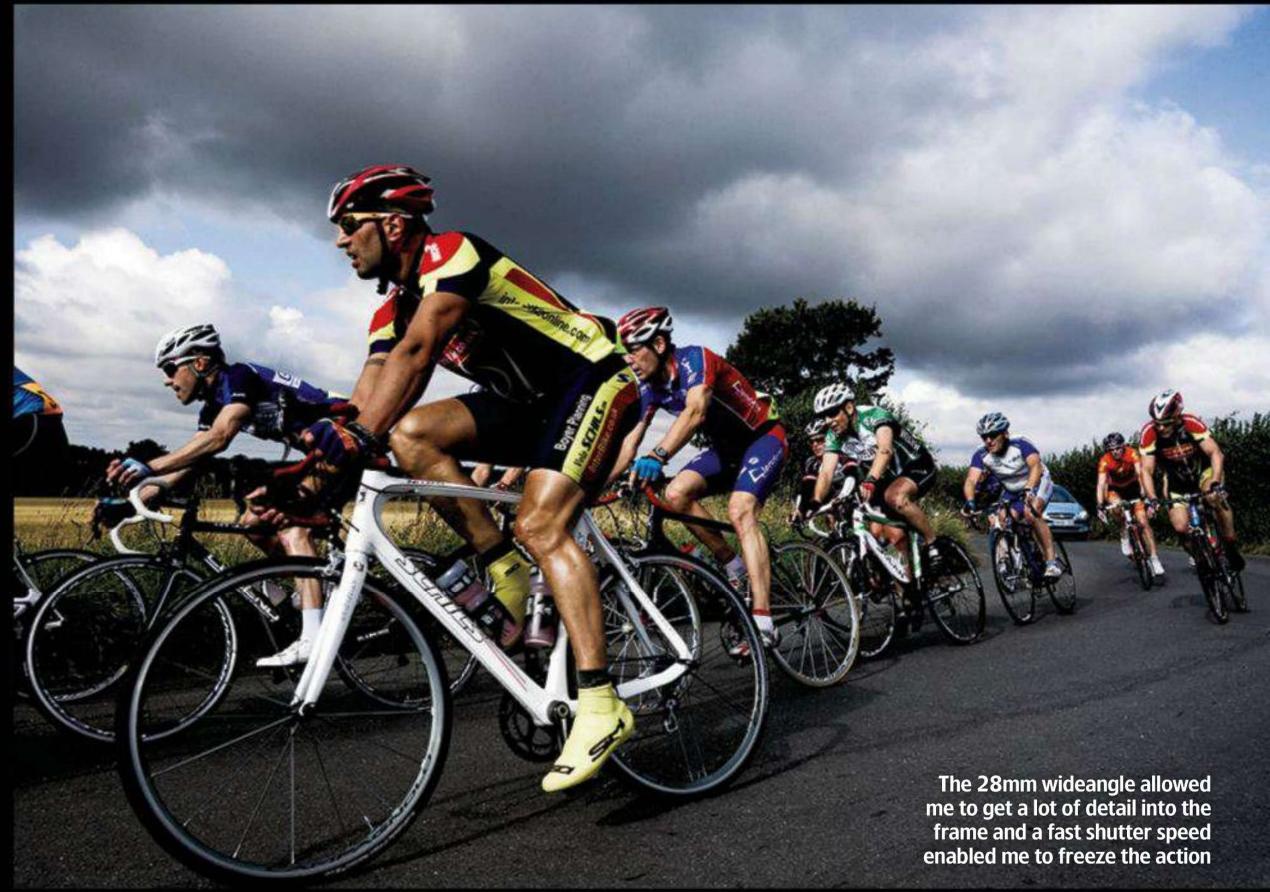
Smaller, faster, better...

Professional sports photographer **Charlie Forgham-Bailey** shoots with the Sony Cyber-shot RX100



Charlie Forgham-Bailey, UK

Charlie is a sports and documentary photographer from London. Inspired by the likes of Don McCullin, Elliot Erwitt and W Eugene Smith, he has developed his passion for photojournalism to create powerful and evocative images. He has shot for *The Independent*, *Daily Mail*, *The Guardian*, and was shortlisted for the 2011 UK Picture Editors' Guild Awards. For more of Charlie's images, visit his website at www.cfbmedia.co.uk



The 28mm wideangle allowed me to get a lot of detail into the frame and a fast shutter speed enabled me to freeze the action



The RX100

Professional camera equipment can be heavy and restrictive, and there are times when having a smaller camera can help you to take pictures you wouldn't have dreamed possible otherwise. The RX100 provides the image quality and creative control without the bulk, which allows you to get up close and personal with your subject.

The Carl Zeiss f/1.8 lens is extremely high quality and bright, allowing you to work freely in low-light conditions and maintain a fast shutter speed, to give you a pin-sharp image. The 1.0-type sensor with 20.2-million-pixel resolution captures fine detail and quality far beyond what you would expect from a compact camera. Settings can be adjusted quickly using the front control ring, as on a DSLR, and can also be used to control the 3.6x zoom to get closer into the action.



AT A GLANCE

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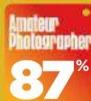
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The experience

'Cycling makes for fantastic pictures and the Sony Cyber-shot RX100 is great for capturing these frames. The neatly packaged, small and light camera has no problem picking up the vibrant colours of the riders' outfits.'

Having the capability to shoot 10 frames per second is an invaluable feature, particularly when capturing a fast-moving sport like cycling. Being able to control the camera's settings is useful too, as I like to shoot everything manually for complete control over my pictures. This camera gives me the ability to control shutter speed, aperture and ISO, which is incredible. Its largest aperture is f/1.8, and makes for a pretty impressive package.'

In certain pictures, I pushed the ISO to 3200 and still got nice quality out of it thanks to the large sensor. The 20.2-million-pixel resolution is astonishing too. It allows you to crop into the pictures if you need a little more on the longer end of the focal length. If you can't quite get close enough to the action, then this is a great thing to be able to fall back on.'

CHARLIE'S TOP TIPS

"When shooting in low light, balance ISO with a wide aperture to allow for a faster shutter speed that will freeze action. Be careful not to push the ISO too high as it will create a noisy picture. The RX100's large sensor allows for use of high ISO without degrading the picture. **"**

"Add drama to images by making use of the weather as a background. The black clouds in these frames makes for an atmospheric setting. The hard sunlight on the riders increases the contrast between them and the sky. **"**

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© SARAH HOWE

Putting on a show

Staging an exhibition to sell your photographs is one of the most rewarding yet challenging experiences. Photographer **Sarah Howe** and gallery sales executive **Clemency Cooke** give **Oliver Atwell** some tips

CREATING a body of work that you are proud of is surely one of the most satisfying things a photographer can experience. You've sweated and toiled over each shot and produced a series of images that represent the zenith of your creativity, but what do you do now?

There are a vast number of photographic exhibitions and festivals around the UK, some of which have established themselves as serious cultural events. As more and more exclusively photographic spaces open up, it's clear that photography is now accepted as a worthy and viable art form. This is great news for photographers looking to establish themselves in the photographic arena, and perhaps even make that first step from being an amateur to becoming a print-selling professional. As you'll see, approaching a gallery is perhaps a little more straightforward than you imagine. It's just knowing the best way to go about it.

But why should you spend your time and effort printing and mounting your pictures when you could just as easily show your work on Flickr? Many photographers will tell you that the reason for putting on an exhibition isn't necessarily the exhibition itself: it's what happens after. Exhibitions are a great way to get your name into the public domain.

However, there is a lot more to an exhibition than just hanging pictures on the wall. You have to consider which gallery will be right for you and how you approach the owners. How should the work be presented and how much will it cost? How many prints should you show and how much should each one sell for? Should you provide red wine, white wine or both? All these things require serious thought and here we talk to two people who can offer a little insight into the process of putting on an exhibition and approaching your chosen gallery.

Sarah Howe



THIS YEAR,

23-year-old Sarah Howe put together her first exhibition displaying a body of work that she created during a trip to New York. The journey found her photographing burlesque performers that she encountered when out and about around the city. The project's colour images were shot in the performers' own homes while they were dressed in the regalia they would wear while performing on stage.

'My reasons for wanting to display my work in a gallery were fairly simple,' says Sarah. 'The fact is, I don't favour showing my work online. For me, a photograph is a physical thing. Many

Above: 'Martina Markota', Sarah Howe, July 2011



times I'll go out and take photos, and at the end of the day feel like the images I've collected in-camera aren't really worth anything. But once they're in my hands it's a different story.'

Perhaps Sarah's most important reason for wanting to show her work in a public space was the fact that displaying your work to your peers can be a great way of getting your name out into the world.

'I thought an exhibition would be a good way to get more work,' says Sarah. 'Exhibitions give you the opportunity to meet lots of fantastic people, plus it gives you a little more credibility when you can tell people that you've put on a show. I was heavily involved in the advertising and marketing side of the show, so I was able to invite people who I thought could really offer me some good opportunities. That's a good bit of advice – don't just invite your mates. See an exhibition as a business opportunity.'

CHOOSING THE GALLERY

A big part of the planning process is deciding which gallery will best complement the work on display. With so many choices throughout the UK it can seem overwhelming, but Sarah eventually decided on the Foundry Gallery in Chelsea, London (visit www.facebook.com/foundrygallery or call 0207 351 5456), a space that was set up in 2010 and prides itself on the fact that it supports emerging artists.

'I wanted to print some of my images fairly

'Exhibitions give you the opportunity to meet lots of fantastic people, plus it gives you a little more credibility'

large, so it was necessary to find a space that could accommodate that,' says Sarah. 'Foundry is quite a small space, but I didn't have a vast amount of work in the show so it was perfect. It felt right to me. I think that is a large part of it. It just has to feel right. The people who work there weren't in the least bit intimidating and tried their hardest to understand how I wanted to present my work.'

Once Sarah had chosen the right gallery, she had to work out how best to approach them. She decided to treat the situation almost as if it were a job interview.

'The first stage was to send them an application,' says Sarah. 'That took the form of an email. It was done in quite a formal way by writing an artist statement. I included some details about my background and a little about my degree in photography. The fact that I had the education and was using it to pursue a career gave me a little weight. After they'd considered my email, they invited me to come and have a chat. Then, in time, we set about putting together an exhibition.'

While that initial email was important

Above: 'Jenny C'est Quoi', Sarah Howe, July 2011

Sarah believes that it's crucial to allow the images to do the talking and attach some low-res JPEGs to your email.

'It's all very well explaining everything, but you should also make sure that your images are strong enough to speak for themselves,' she explains. 'It could be that you're not a terribly eloquent person but if people can see that you've created a strong set of images then you've got their attention. Just be clear and concise, and allow your images to breath without smothering them in justifications.'

AFTER THE SHOW

As is often the case, the pay-off from Sarah's exhibition was slight but undoubtedly beneficial. While she didn't sell any prints, there were other bonuses. The publicity she received was impressive and she was featured in *Time Out*.

'It was a really positive experience and definitely the highlight of my year so far,' she says. 'I'm so happy I did it. I got quite a bit of publicity, even as far as Sheffield, which is my home town. It was an event that propelled me forward, professionally and personally. Funnily enough, the best thing I learned from the whole experience was to make sure I have a comments book. You never know who may make their mark. I actually had a lovely comment from someone from the Saatchi Gallery in London. So, just by having that book, I've made a significant contact.'



'The story is the key to a successful set of images. Your body of work needs to hold together as a narrative'

COLLECTIBILITY

The word 'collectible' is tinged with as much mystery as it is with excitement. Being a collectible photographer is a concept that evades many and those who achieve it seem at a loss to explain why. However, it wouldn't be unfair to say that collectibility is a state that can be directly affected by a gallery's intervention.

'A gallery can make someone collectible just by the act of promoting them,' says Clemency. 'If we show a young up-and-coming photographer's work, we are putting our name behind them. Then people buy that work. As soon as a print edition sells out and it's no longer available, that implies there is an audience who wants it.'

Once the work is within the walls of the Michael Hoppen Gallery, there is another consideration that has to be taken into account – how much should the work sell for? As Clemency says, there are several factors that can influence the decision.

'The first thing to consider is how much press coverage they have received,' says Clemency. 'We also have to think about how much it actually costs to put the project together and how much the prints cost to make. Then there's the scale. If they're bigger, obviously they'll sell for more. How many editions are there? Maybe there's just three in one size and ten in something a little smaller. There are a lot of things to think about.'

As a sales executive, Clemency has to deal with the vast majority of people walking through the doors looking to purchase work. It's not an easy task pinning down exactly what the collector wants. Collectors purchase work for a variety of reasons.

'There's a broad demographic who just purchase prints to invest,' says Clemency. 'They do it in a very cold and dispassionate way, particularly now we're in a recession. They know the things they purchase will either maintain or increase in value. That can be a little boring to deal with. Equally, we have people looking for the next big thing. Those people tend to collect other forms of art as well, such as sculpture, painting and video. Others can be historically orientated. I have one collector at the moment who only collects war photography. So, basically, collectors all have different reasons for collecting. You never know, one day one of these guys could have your work hanging on their living-room wall.' **AP**



Clemency Cooke



THE Michael Hoppen Contemporary Gallery in London opened its doors in 2000, and in just over a decade it has established itself as a major player in the international photography market. This is the second gallery to carry the name of photographer and art collector Michael Hoppen. The first was set up in 1993 and gallery staff pushed hard to ensure that photography found its place within the world of fine art.

While Michael Hoppen Contemporary carries older and vintage work, it deals predominantly with contemporary photography – not just from established names, but also from emerging artists. Many people imagine that an established gallery such as Michael Hoppen would have its doors closed to new talent, but this is simply not the case.

'We foster new and emerging talent,' says Clemency Cooke, sales executive at Michael Hoppen. 'That's a huge part of what we do. We'll happily display the work of a major photographic name such as Daido Moriyama right next door to a fresh young face such as Lucas Foglia.'

While other galleries may have a stringent system for seeking out fresh talent, Michael Hoppen takes a different approach. Part of this involves Michael seeking out the talent himself by travelling around the world and attending various festivals and shows. However, much of the talent that the gallery finds itself representing comes to them.

'We get hundreds and thousands of people applying to the gallery,' says Clemency. 'They do it on foot or via telephone and email. If we think the work has potential, we'll invite them in so they can show their portfolio to Michael. As with any application, you're looking to make yourself stand out among an ocean of contenders. That's why it can be embarrassing when

someone flies all the way over from, say, the Netherlands without having made an appointment, only to be told that their work isn't right for the gallery.'

With that in mind – and in keeping with the advice offered by Sarah – the best approach is always via email. 'Send an email and if we like it we'll book the time to see you,' says Clemency. 'It's so much cleaner and easier that way. Send us your work in a digital format with a covering letter that will rouse our curiosity. Don't send us a crate full of prints – it comes across as arrogant.'

ALL IN THE WORK

So, what is a gallery looking for when it considers someone's work? Of course, personal taste plays a big part but Clemency is clear that there are some qualities that nearly all galleries will be keen to see.

'I think the story is the key ingredient of a successful set of images,' says Clemency. 'Your body of work needs to hold together as a narrative if you're looking to put on an exhibition. We'd much rather see images that support one concept and idea. Also, it must always be distinctly yours from a stylistic standpoint.'

So with that in mind, it is not enough simply to produce a series of pretty images. As Clemency points out, photography was a genre born into narrative. They told stories from the off and now there is a fine-art context where meaning is as important as composition and lighting. Anyone can make a pretty picture!

Top: Michael Hoppen Contemporary represents established artists as well as emerging talent

Above: A project's consistency of style and narrative is the key to getting a gallery's attention

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Louise Brooks

by Eugene Robert Richee

This striking image of **Louise Brooks** by **Eugene Robert Richee** captures the spirit of the 1920s and is one of the great Hollywood portraits, writes **David Clark**

DURING the film industry's rapid development in the early part of the 20th century, the demand for publicity photos increased. Audiences were hungry for images of screen idols such as Greta Garbo, Charlie Chaplin, Buster Keaton, Rudolph Valentino and Lillian Gish. Studios wanted to retain control over the public image of their stars, so they set up their own specialised and well-equipped photography departments.

Many photographers made their name shooting promotional portraits for fan magazines and posters. Their job was to create idealised images of leading actors and make them appear glamorous and

physically flawless. These photographers included George Hurrell and Ruth Harriet Louise at MGM, Jack Freulich at Universal Studios and Eugene Robert Richee at Paramount Pictures.

In 1928, the Colorado-born Richee was a 32-year-old photographer who had worked for Paramount for seven years. During his career he had shot portraits of all the studio's major stars, including Clara Bow, known as 'The It Girl', and Fay Wray, who later starred in the original *King Kong*.

Richee was known for being both painstaking and technically inventive in his work, and he became one of the most accomplished movie-studio photographers

working at that time. He skilfully used the cumbersome, large-format 10x8in studio cameras of the period and was meticulous in his placement of lights. He was also known to sometimes include light-reflecting props made of plastic or glass to give additional radiance to his subjects. One of the stars he photographed most frequently was Louise Brooks.

Brooks, born in 1906, became an icon of the silent film era and was later described by the critic Kenneth Tynan as 'the most seductive, sexual image of woman ever committed to celluloid'. She had begun her career as a dancer and was signed by Paramount in 1925. She was particularly known for her distinctive and stylish 'bob' hairstyle, pale skin and smouldering brown eyes.

By 1928 she had appeared in 12 films and had achieved celebrity status, with numerous famous friends including the millionaire newspaper publisher William Randolph Hearst. Her appearance inspired many other women to adopt the bob haircut, which became a popular style in the late 1920s and early '30s.

Richee photographed her in a number of shoots using a variety of costumes and styles. Undoubtedly, the most striking and inventive of these portraits were those shot in the 1928 photo session in which she is shown in a black dress against a black background, holding a long string of pearls.

The most famous of these images is a masterpiece of minimalism, which gains strength from its simplicity (see right). Brooks is shown full-length and in profile, with the short bob curling across her cheek towards her mouth. The angular shapes in her profile and hands contrast with the flowing shape of the pearls.

The black, long-sleeved dress and background merge together so that the only visible elements are her head and neck, her hands and the



Left: Eugene Richee with his assistants photographing Marlene Dietrich at home, 1935

Right: American actress Louise Brooks wearing a long necklace that stands out against a black background, 1928





© EUGENE ROBERT RICHEE / JOHN KOBAL FOUNDATION / GETTY IMAGES

The pictures record Brooks on the cusp of the most successful and notorious phase of her brief career'

string of pearls. The seamless black surrounding those elements was enhanced after the 10x8 negative was developed; retouching negatives was standard practice and Richee (or his assistant) would simply have scratched any remaining details from the surface. The resulting photograph's high-contrast, graphic quality captures the ground-breaking spirit of 'Roaring Twenties' fashion.

The other photograph to survive from that session is another elegant profile shot, but this time only shows Brooks' head and shoulders (see above).

These pictures record Brooks on the cusp of the most successful and notorious phase of her brief career. The following year she suddenly quit Paramount and went to Europe to star in two controversial films by the Austrian director GW Pabst, called *Pandora's Box* and *Diary of a Lost Girl*.

These two classic films, both considered shocking at the time for their sexual themes, signalled her arrival as a major film star.

However, Brooks' rebellious, headstrong personality led to her refusing to complete work on her last film for Paramount and being informally blacklisted in Hollywood. By her late 20s, her career was effectively over.

She struggled to find further roles and only worked in films sporadically before officially retiring in 1938. Later occupations included working as a sales assistant in a department store and a period working (by her own admission) as a 'call girl' for wealthy clients. Intelligent and articulate, she later wrote an entertaining memoir, *Lulu in Hollywood* (1982). She died in 1985.

Richee, meanwhile, worked for Paramount for 20 years and later on a freelance basis for MGM and Warner Brothers. He photographed a range of popular stars, including Marlene Dietrich, Dorothy Lamour, Mae West, Gary Cooper and Gloria Swanson, and was well known and respected in the industry. He retired in the early 1960s. It's known that he died in Orange County, California, USA, in 1972, but relatively little else is recorded about his life. Today, his reputation remains sadly neglected.

The enigmatic Brooks made little comment about her experiences of being photographed by Richee, apart from one characteristically succinct remark. 'Eugene Richee used to take 60 shots in two hours,' she said. 'We never said a word to each other. Perfect relationship.' AP

An alternative perspective on Brooks, taken by Richee during the 'pearls' photo shoot

Events of 1928

19 April

Final volume of the first edition of *The Oxford English Dictionary* is published

1 May

The *Flying Scotsman* locomotive pulls the first steam-hauled express train from London to Edinburgh. It runs the 392-mile journey without stopping, breaking the previous record for a scheduled service

17-18 June

Aviator Amelia Earhart travels from Newfoundland to Britain in an aircraft piloted by Wilmer Stultz and becomes the first woman to successfully cross the Atlantic Ocean

3 July

Scottish inventor John Logie Baird demonstrates the world's first colour television transmission

28 July

Official opening of the 1928 Summer Olympics in Amsterdam, Netherlands

28 September

Biologist Alexander Fleming discovers penicillin, an event which marks the beginning of modern antibiotics

10 October

The Tyne Bridge, which connects Newcastle upon Tyne with Gateshead, is officially opened by King George V

6 November

Republican Herbert Hoover defeats Democrat candidate Alfred E Smith to win the US presidential election

18 November

The first sound film, a Mickey Mouse cartoon titled *Steamboat Willie*, is released

22 November

Premiere of composer Maurice Ravel's most famous work, *Boléro*, at the Paris Opera in France

BOOKS AND WEBSITES

Books: Richee's work is included in John Kobal's 1988 book, *The Art of the Great Hollywood Portrait Photographers* (used copies are available on www.amazon.co.uk). For more information on Louise Brooks, see *Louise Brooks: A Biography* by Barry Paris (1989).

Websites: For more information on Louise Brooks, see www.pandorasbox.com. A selection of Richee's portraits of Brooks can be seen on this website's portraits pages. *Lulu in Berlin*, a rare 1973 interview with Louise Brooks by Richard Leacock, is available on www.youtube.com.

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Green Day - photographed for Kerrang! by Paul Harries
using Trinity Nano Lights - Los Angeles, July 2012



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CHOICE**

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Skies work very hard to impress us, and often we just ignore them or at least don't give them the credit they are due, so I'm glad Steve has made such a feature of the sky in this shot. The foreground is impressive, too, but we have just the right amount of it. Out in these wide-open spaces it is the sky that dominates our impression of being there, so it is right to show it as big as this. It's a great shot –
Damien Demolder, Editor

1



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Steve Brewer Staffordshire

Ever since a young Steve helped his father set up a black & white darkroom, he has nurtured an interest in photography. 'I became serious when digital imaging came on the scene,' he says. Steve usually finds himself taking photos while hill and mountain walking, and the images on display here are all from a single venture to Aran Fawddwy and Aran Benllyn in North Wales. 'I find it exciting to express an aspect of reality in my own visual way,' says Steve.

Clouds and Rocks

1 The fantastic cirrus clouds take centre stage in this dramatic scene
Olympus Pen E-PL1, 14-42mm, 1/250sec at f/8, ISO 100

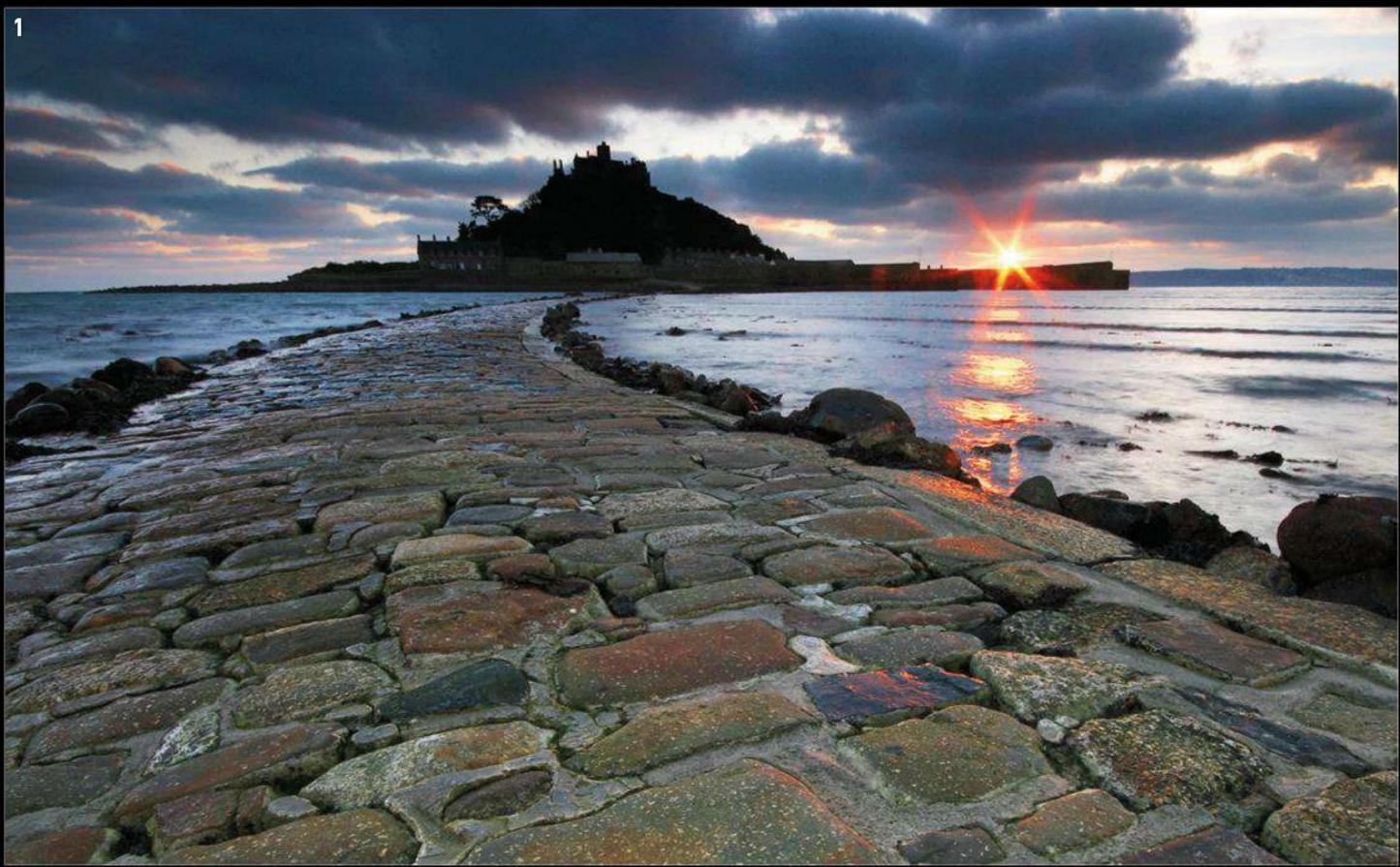
Rock Tower and Clouds

2 Steve's choice of foreground subject lends this image a surreal quality
Olympus Pen E-PL1, 14-42mm, 1/320sec at f/8, ISO 100

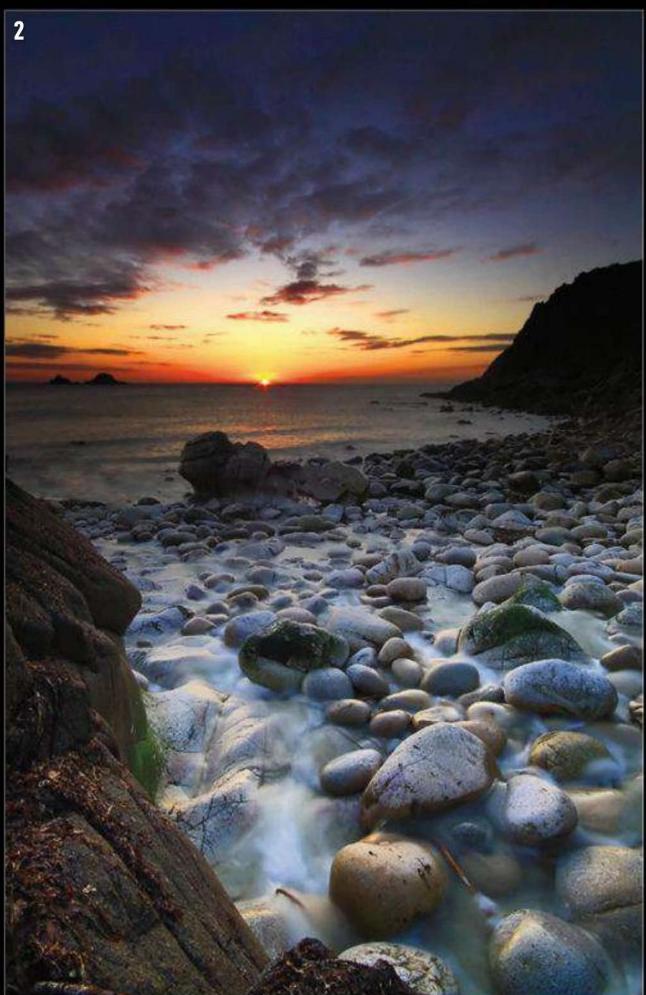
Ridge and Sky Beyond

3 The sharp edges of the rocks contrast well against the soft clouds
Olympus Pen E-PL1, 14-42mm, 1/250sec at f/8, ISO 100

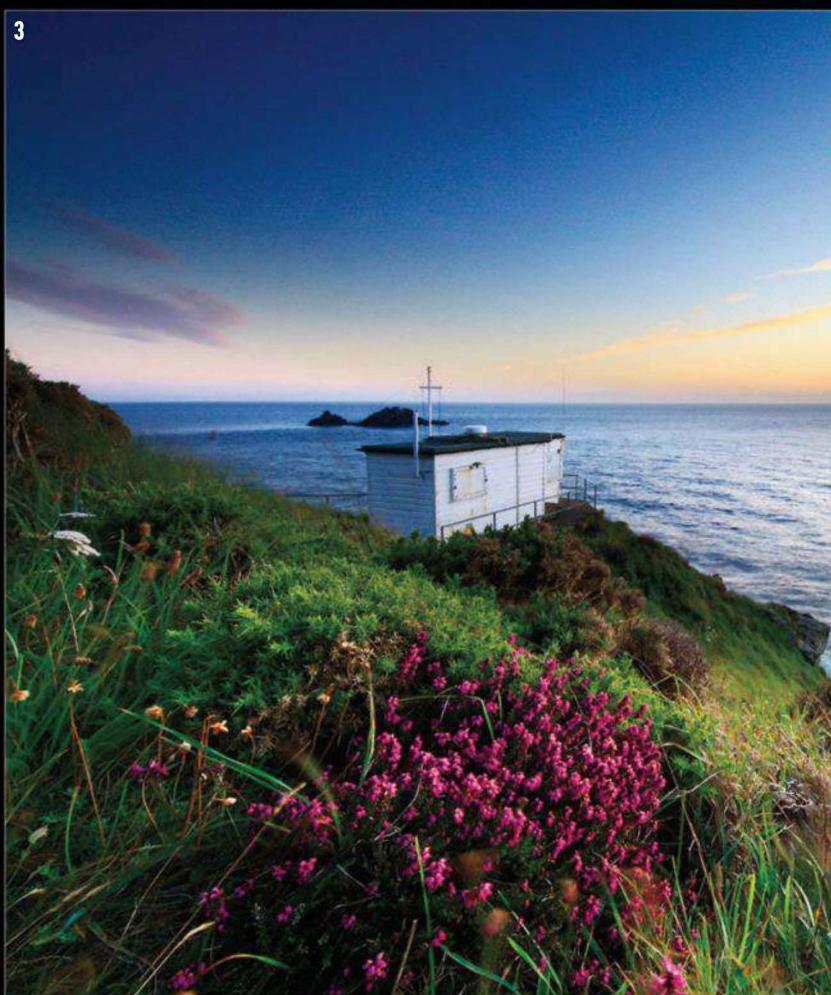
1



2



3



Mark Stokes Cornwall

Inspired by his mother, who is an accomplished painter, Mark took to photography to fulfil his artistic urges when it transpired that he did not have a knack for drawing or painting. Growing up on the Cornish coast has made seascapes his favourite photographic subject. 'The power of the sea has its own kind of magic, either beautiful and tranquil or angry and terrifying, and I enjoy capturing its diversity,' he says. To see more of Mark's images, visit www.natureslight.co.uk.

The Causeway

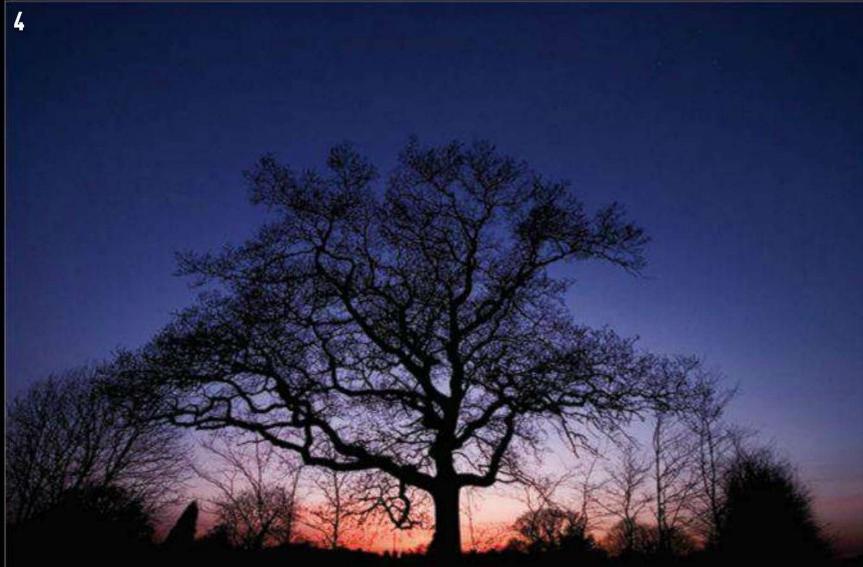
1 The sun adds vibrant colour as the viewer's eye is led along the path in this beautifully composed image
Canon EOS 20D, 10-20mm, 1/4sec at f/16, tripod, ND filters

The Lookout

3 Mark took two consecutive shots (one exposed for the foreground and one for the background) and merged them in Photoshop
Canon EOS 50D, 8-16mm, 1/10sec and 1/45sec at f/16, tripod

Mulfra Moor

5 A well-chosen line leads the viewer's eye directly to the Mulfra Quoit tomb, before allowing it to be drawn up towards the blue sky and cloud formations
Canon EOS 20D, 10-20mm, 1/200sec at f/11, tripod, ND filters



Kirk Norbury Ayrshire

Kirk has been snapping pictures of wildlife for four years now, after his interest was sparked by a side course in photography at college. What Kirk loves most about photography is 'being able to share a love of wildlife with a wide audience, so they can understand what amazing animals live on our planet.' To see more of Kirk's images, visit his website at www.kirknorburyphoto.com

Atlantic Salmon Heading Upstream

1 Kirk has done a great job of keeping the salmon in focus for this exceptional shot

Nikon D700, 300mm,
1/200sec at f/5.6, ISO 250

Coming Straight Towards Me

2 It took Kirk five days of patient waiting to get this spectacular image of a barn owl in flight

Canon EOS 7D, 300mm,
1/500sec at f/4.5, ISO 1000

Whooper Swans

3 The warm, gentle colours lend an edge to the distinctive silhouettes of these whooper swans

Canon EOS 7D, 300mm,
1/500sec at f/5.6,
ISO 400, 1.4x extender



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"The Benro GH2 Gimbal Head is a fantastic piece of kit... It offers really good value for money."

Jason Whitehead
Safari-guide.co.uk



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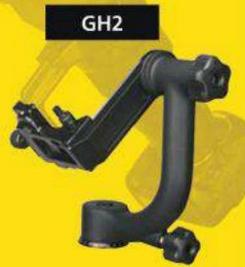
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AP guide to...

Photo competitions

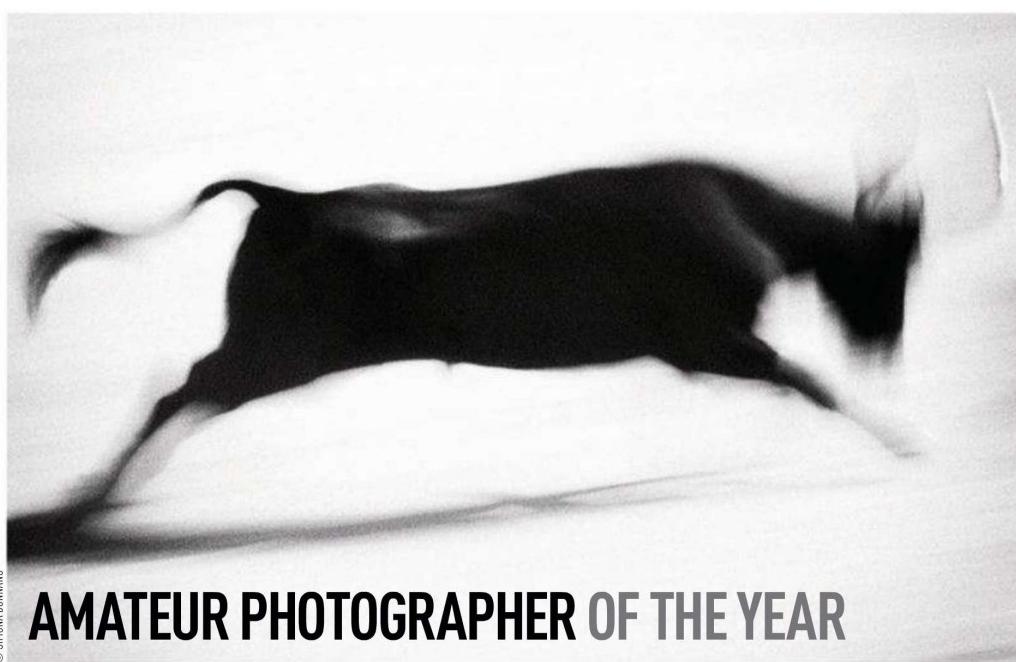
Oliver Atwell rounds up some of the most popular and interesting photographic competitions open to UK-based photographers

THERE are many ways in which a photographer's work can get out into the wider world. Platforms like Facebook and Flickr offer not just the ability to instantly upload your images, but can also guarantee instant responses from peers. But while sharing images in this way can be a satisfying experience, it doesn't quite carry the weight of having your images judged as part of a photographic competition. Entering such a competition means that your photographs will more often than not be judged by a panel of experts and can lead to the kind of exposure that most photographers can only dream of. Then there's the little matter of prizes.

There is a variety of photographic competitions that run both nationally and internationally, but working out

which one is right for you is crucial. All competitions will be very clear about what the judges are looking for, so any images you enter must fit the theme perfectly. Therefore, before you start, make sure that you understand the terms and conditions. Every competition has its own requirements (file size, subject, number of images that can be entered, and so on), so make sure you read the small print. In fact, there is quite a lot of homework to do before entering any competition. Remember, though, that taking part in competitions should be fun, and is a great way to see what everyone else is up to with their images.

Here follows a selection of current and upcoming competitions. Take a look and give it a try. Good luck!



AMATEUR PHOTOGRAPHER OF THE YEAR

© SIMONE BONNAND

Frequency: Annual

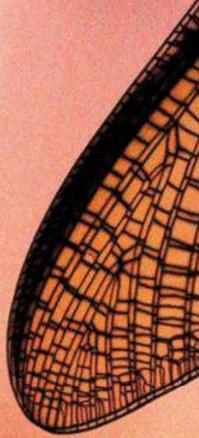
Prizes: Various Samsung cameras, lenses and other kit for first and second place in each of the ten rounds, and a £250 Jessops gift card for third place. Prize of £5,000 worth of Samsung kit to overall winner

Deadline: 28 September for round 8, Wildlife at Home and Abroad
Website: www.amateurphotographer.co.uk/apoy

THIS year's Amateur Photographer of the Year competition is run by *Amateur Photographer* magazine, in association with Samsung and Jessops. Held over ten monthly rounds from February till November, prizes are awarded to the winners of each round, with a final prize for the overall winner of the competition. It is open to all

amateur photographers and each month's round follows a distinct theme, such as Water in the Landscape.

Judges are looking for original, imaginative and technically well-executed images that explore the theme in an exciting way. The entries are narrowed down to a shortlist of 50, and points are awarded for creativity, technical excellence and how well the image fulfils the brief. The three images with the most points win the top three prizes for that round and the top 30 highest-scoring images are published in the magazine at the end of the month. The person with the most points after the final round will be crowned Amateur Photographer of the Year. There is still time to enter this year's APOY and get your images in for October. The theme is Wildlife at Home and Abroad.



GREAT BRITISH INSECT PHOTOGRAPHY COMPETITION

Frequency: Every two years

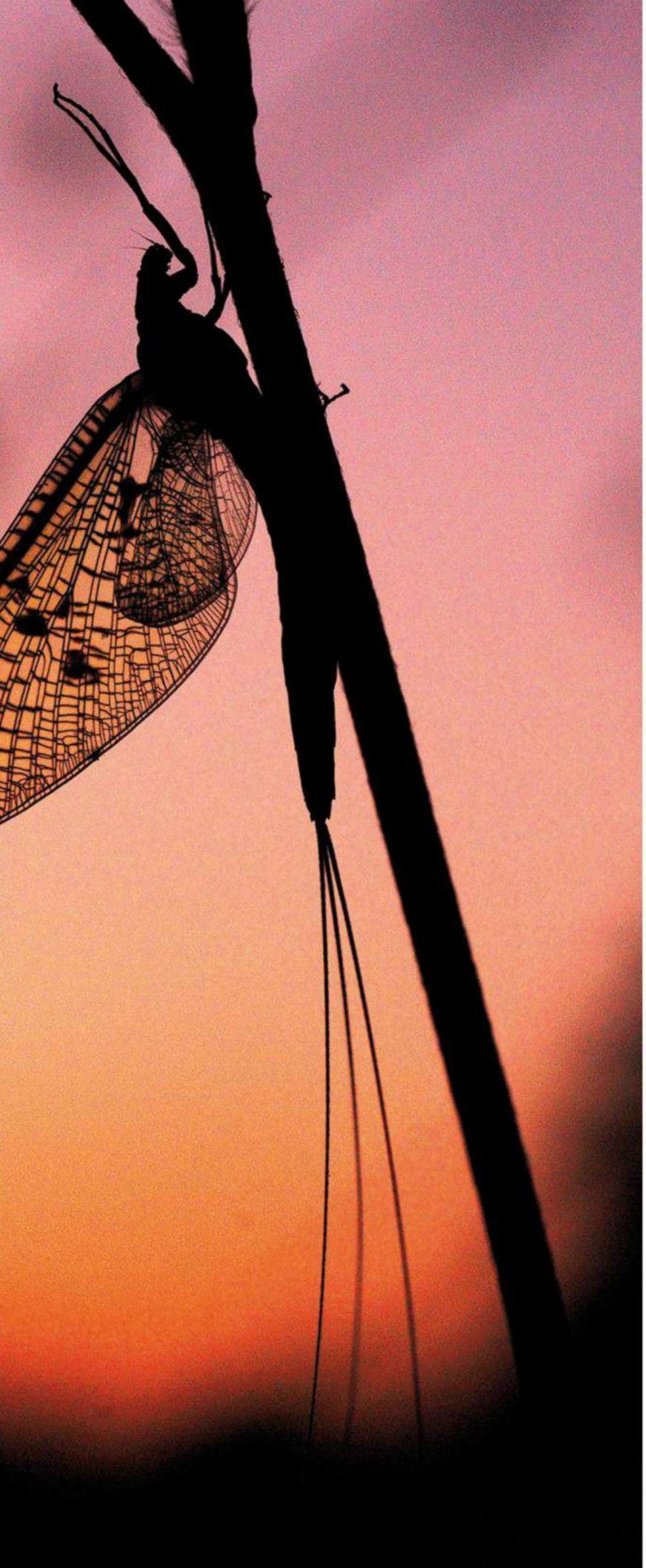
Prizes: Under 18: Olympus digital SH-25MR camera and £300; 18 years and over: Olympus photographic equipment to the value of £500

Deadline: 31 October 2012

Website: www.nationalinsectweek.co.uk/competitions/photo_competition_entry.htm

INSECT life offers ample opportunity to produce fascinating and diverse images. Photography can teach us much about these creatures and the National Insect Week's Great British Insect photography competition does much to assist this.

This year's theme is Great British Insects. As well as the two main categories (Under 18 and 18 years and over), there is the Riverfly Competition, sponsored by the Riverfly Partnership, with a first prize of £500 cash. The first-prize winners will have their images published in the Royal Entomological Society's bulletin *Antenna*.



EPSON INTERNATIONAL PHOTOGRAPHIC PANORAMIC AWARDS

Frequency: Annual

Prizes (in 2012): Total prize pool of \$31,000, with first prizes of \$1,000 cash plus Epson products in Open, Amateur and VR/360 awards

Deadline: Opens January 2013 and closes June 2013

Website: www.thepanoawards.com

THIS competition is home to some of the most impressive panoramic images from around the world. There were three sections in 2012, for Open, Amateur and VR/360 awards. The Open and VR/360 awards are open to all professionals, amateurs and students. The idea is to produce an image with a wide-aspect ratio along the theme of either 'Nature' or 'The Built Environment' for the Open and Amateur awards. The VR/360 is an open category. Entries are judged by a group of experts, with each entry awarded a number of points.

This year's open winner was Craig Bill from the USA, whose stunning panoramic image of a lightning storm (see above) stood out among the 3,853 entries from 55 countries. There is an entry fee of \$18-\$20 for individual images, but considering the wealth of prizes on offer it's a small price to pay.

MY PRETTY BIG DOG

Frequency: Monthly

Prizes: A variety of toys and products for your dog

Deadline: Last day of every month

Website: www.mybigdog.co.uk/info/useful-links/competitions/

WE'VE all taken photos of our pets, but here's an opportunity to actually do something with those shots. This competition has a bias towards dogs of the larger variety (take a look at the Browse by Breeds section of the site to see if your dog qualifies) and is divided into three categories: Big Puppy (under the age of one year); Big Dog (between the ages of one and seven) and Big Veteran (seven years and older).

Judges are looking for creative composition, facial expression, pose and overall cuteness. If you're a dog lover, this is definitely one to enter.



© MIKE HOLGATE



INTERNATIONAL GARDEN PHOTOGRAPHER OF THE YEAR

Frequency: Annual

Prizes: (in 2012): A range of prizes depending on category, with £5,000 awarded to International Garden Photographer of the Year and £500 for best in each category

Deadline: Opens March 2013 and closes November 2013

Website: www.igpoty.com

TAKE a stroll through any garden and you'll soon see that there is a whole world of opportunity to take stunning photographs (take a look back at our Macro in the Garden special issue, AP 16 June). Your very own back garden is home to countless plants and insects, all of which can make for great images.

IGPOTY is a great competition to enter and is home to some truly impressive work. There are a variety of categories to enter, with one finalist winning the title of International Garden Photographer of the Year, and one under-16 finalist winning Young Garden Photographer of the Year. The judges will select around 100 finalists whose photographs will be printed to exhibition standard and displayed at major shows, with substantial press coverage. The competition is also a good way to receive feedback about your work.



© MAGDALENA WASIEK

SHOOT THE FACE

Frequency: Monthly

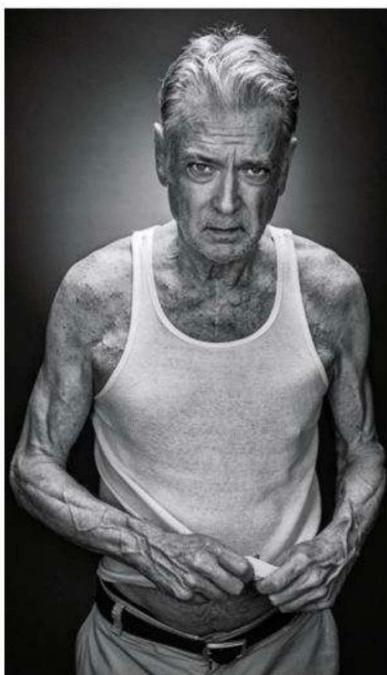
Prizes: Range of prizes for the winner, including \$300

Deadline: End of the month

Website: shoottheface.com

TAKING someone's picture is so much more than just pointing a camera at them and tripping the shutter. There's much to consider, including location, lighting, clothing and the character of your subject. Just take a look at the many entries to this competition to see how seriously diverse portrait photography can be.

Shoot the Face is a relatively new photographic competition and one that offers the opportunity for photographers to showcase their portrait skills. It's open to professionals and amateurs from all over the world. You are free to enter one or multiple images. Images will be considered by a panel of judges who are looking for emotion, power, creativity, skill and originality.



© MICHAEL SCHMITT

RENAISSANCE PHOTOGRAPHY PRIZE

Frequency: Annual

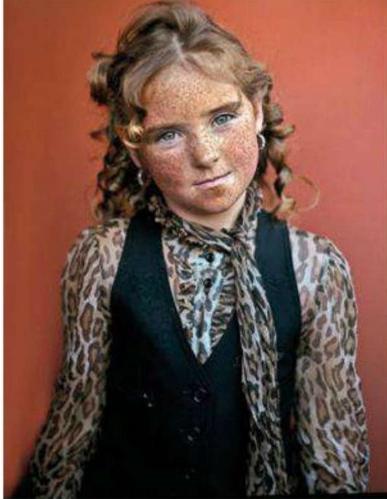
Prizes (in 2012): Overall winner receives £3,000 and the winner of each individual category receives £500

Deadline: Opens December 2012

Website: [www.renaissancephotography.org](http://renaissancephotography.org)

MANY of us have been affected by cancer, whether it's through our own illness or that of a loved one. This competition offers a platform to express these moments of your life. Founded by lawyer and keen amateur photographer Fiona Gifford in 2007, the Renaissance Photography Prize aims to raise money to support young women with breast cancer. Entrants are asked to express, photographically, the ways in which they have been affected by cancer.

There are five categories: Environment, Expression, Memory, Perspective and Disorientation. Visit the categories page for some tips and ideas on how to interpret these themes. Examples of (2012) entry fees are £15 for a single entry, or £40 for up to six entries. Not only will your work be seen and judged by some of the top names in photography, but all the entry fees are donated to the Lavender Trust at Breast Cancer care.



© KENNETH CHALLIAN

TERRY O'NEILL/ TAG AWARD

Frequency: Annual

Prizes: 1st prize £3,000, 2nd prize £1,000, 3rd prize £500

Deadline: 22 November 2012

Website: www.oneillaward.com

THE TERRY O'Neill/Tag Award is one of the most valued and sought-after awards in contemporary photography. The award was established in 2007 by fashion photographer Terry O'Neill as a way to discover and create a platform for up-and-coming talent in the photography scene. This is an open competition, so there is no limit to the photographic styles that can be entered, with fine art, reportage, fashion, documentary, landscape, wildlife and portraiture all accepted.

A minimum of three pictures must be entered, and there is a maximum of six. The entrance fee is £5 for students and £7 for non-students per image submitted. The judges are looking for the strongest series of work and the strongest narrative.



© MITCH DOWD BROWNE

SONY WORLD PHOTOGRAPHY AWARDS

Frequency: Annual

Prizes: Open: \$5,000 and Sony camera equipment for overall winner, with Sony camera equipment for each category winner, plus other prizes

Deadline: 30 November 2012 for Student Focus; 4 January 2013 for Open, 3D and Youth; 9 January 2013 for Professional

Website: www.worldphoto.org/the-awards/

Premium membership (£49.95), with each package offering different levels of entry to the competitions and benefits.

There are five competitions for 2013, comprising Open (amateurs and enthusiasts), Professional, Youth (aged 19 and under), 3D and Student Focus. The Open competition consists of ten categories, including Architecture, Low Light, Panoramic, Split Second and Travel. The winner of the Open competition wins the title Sony World Photography Awards Open Photographer of the Year plus \$5,000. All winning images will be showcased in a London exhibition and a winners' book.

TAKE A VIEW – LANDSCAPE PHOTOGRAPHER OF THE YEAR



© ROBERT FULTON

Frequency: Annual

Prizes (in 2012): Top prize of £10,000 for the overall winner and a range of prizes for each category

Deadline: Opens April 2013

Website: www.take-a-view.co.uk

LANDSCAPE is arguably one of the most popular genres of photography, and this competition has been established to celebrate the rich and diverse lands that we find ourselves surrounded by every day.

Take a View was set up by celebrated landscape photographer Charlie Waite and is divided into two main classes, the Landscape Photographer of the Year Award and the Young Landscape Photographer of the Year Award, the latter for photographers who are 16 or under. There are four categories within each of the two classes and up to 25 images per person may be entered. The total prize fund is worth £20,000, plus there's an eight-week exhibition at the National Theatre and the publication of a full-colour book of the best entries.



© BERND WALTER

VEOLIA ENVIRONNEMENT WILDLIFE PHOTOGRAPHER OF THE YEAR

Frequency: Annual

Prizes: Young section: £500 for each category winner, £1,000 plus a masterclass with a leading nature photographer for the overall winner; Adult section: £1,000 for each category winner, £1,500 for each special award winner, £10,000 for the overall winner

Deadline: Opens 17 December 2012 and closes 22 February 2013

Website: www.nhm.ac.uk/wildphoto

THIS competition is now in its 48th year and still acts as a major showcase for some of the most impressive nature photography from around the world. The competition is run by two leading institutions – the Natural History Museum and BBC Worldwide – and is open to both amateurs and professionals.

But be careful: only subjects that are living a free and wild existence will be accepted. That rules out any images of captive life.

There is a one-off registration fee of £20 for adult entries that allows entry of up to 20 images (the Young section is open to anyone aged 17 years or under and is free to enter). There are various categories in the Adult section, including Botanical Realms and Urban Wildlife, and three age groups (15–17 years, 11–14 years and 10 years and under) in the Young section.

The 2011 winner was Daniel Beltrá, who produced a thought-provoking and topical image of pelicans covered in crude oil. The winner of the Young Wildlife Photographer of the Year was Mateusz Piesiak from Poland, who photographed a pair of American oystercatchers on a beach in Long Island, New York.

Terms and conditions

WE SAID in the introduction that it is important to read the brief of a competition very carefully to ensure your picture fits what the organisers are looking for. What may not be so obvious is to read the detailed fine-print terms and conditions to find out what the organisers expect to be able to do with your pictures. Some competitions are set up solely as a cheap way for a company to establish a picture library, and by entering the competition you give up all rights of ownership. Be careful to read the terms and conditions before you enter.

Increasing your chances

YOU MAY stand a better chance of winning competitions by entering lesser-known ones, or ones that take a lot of effort or cover an unusual subject matter, where there are fewer entries. The picture shown right, by Stephen Hole, was the winner of this year's World Potato Congress competition (www.wpc2012.net/media/photo_comp.html).



WANDERLUST TRAVEL PHOTO OF THE YEAR

Frequency: Annual

Prizes: Trip to Papua New Guinea (Amateur), £3,000 (Portfolio)

Deadline: 18 October 2012

Website: travelphotocompetition.wanderlust.co.uk

IT'S IMPOSSIBLE to resist the urge to take photographs on holiday. The winning entries of the Wanderlust Photo of the Year competition are a good source of inspiration to show you how to take standout images, but it's also a competition worth considering if travel photography is high on your list of favourite hobbies.

Amateur photographers can enter up to four images free of charge to be in with a chance of winning a trip to Papua New Guinea, while both amateurs and professionals can enter the Portfolio competition (£10 entry fee for five photos) with the top prize of £3,000. Both Amateur and Portfolio awards have People, Wildlife, Landscape and Travel Icons categories.

A shortlist of entries will be on show at the Destinations 2013 Travel Show in London, where the winners will be announced. If you're looking for some tips, there's an excellent set of articles on the wanderlust.com website written by expert Steve Davey.



SIGMA

CAMERA: SIGMA SD1 | ISO 100, FS: 6, 1/60sec | LENS: SIGMA APO MACRO 150mm F2.8 EX DG OS HSM | ISOMM | Copyright © Olga Vasilikova, V-studio



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Mounting your prints

David Moy and Max Schuelein of **theprintspace** in London talk to **Oliver Atwell** about the services the company offers and the best materials to mount your prints

KNOWING what to do with your images once they've been taken is a problem many of us have encountered. Your photographs can either sit on your computer or in a dusty negative file on a bookshelf – or you can decide to bring them to life.

It would be fair to say that digital darkrooms now dominate the image-printing market. While wet darkrooms will never disappear entirely, more and more people are turning to digital technology, negative scanners and Photoshop. Theprintspace, based in east London, provides a service for people to come and have their images printed, mounted and framed. It's one of many across the UK that encourages people to be more hands-on with their work.

'We try to encourage a bit of a do-it-yourself atmosphere in theprintspace,' says production director David Moy. 'We provide

our clients with the colour management knowledge so they can then bring their files to us ready to print. We try not to have technicians looking over people's shoulders.'

Theprintspace houses a creative area for people to retouch their work and remove spots of dirt, lowlights and redeye. Every computer has Photoshop and there are graphics tablets available to work with. On top of that, the main foyer is home to a gallery space where visitors are free to browse the latest work adorning the walls.

The people who walk through the doors of theprintspace have various requirements. 'We get a real mixture of people coming in, although we tend to see a lot of wedding and portraiture work,' says framer and print-mounting professional Max Schuelein. 'Most importantly, people who come and see us tend to come back, so we can develop a real working relationship with the clients.'

Above:
Theprintspace
encourages
customers to
have a real hand
in producing their
printed work

Right: Print
mounting is
handled by a
small team of
experienced
professionals



MOUNTING MATERIALS

Deciding which material to use when mounting your prints for display or exhibition can be a daunting task. With so many on offer, it can be a headache deciding which ones will work best with your prints. Max Schuelein takes a look at some of the materials on offer

ALUMINIUM DIBOND

Aluminium is very light. This is the kind of material you'd consider using if you want your prints to be archival, so they can be displayed for a long time. Aluminium dibond specifically refers to a type of sandwich panel, which in this case is a hard plastic material (2-3mm thick)

placed between two sheets of aluminium. It's a good option for prints as it looks really clean. There are only two recommended fixtures for this option: an aluminium subframe and split battens. The battens are cheaper and are quite discreet. The subframe is a little deeper, so it's further off the wall. From a visual perspective, the subframe definitely looks better.



FOAMEX

Foamex is a popular option because it lasts for a very long time. It is also very flat and rigid. You can't dent it with your fingernail, unlike foamboard. It will really last. Foamex is available in black or white, so you can choose which colour will suit your print. People often

attempt to use Foamex themselves at home, but I wouldn't really recommend this. It's not an easy material to work with even when you're using a good craft knife. It's also very difficult to mount pictures without access to a laminator. We don't recommend that you put anything on the back other than a subframe or Velcro, as the material can sometimes warp.



FOAMBOARD

Foamboard is a decent inexpensive option. However, it's also very soft and can be easily damaged. It comes in 5mm and 10mm thicknesses. Foamboard is a good option if you have a very large print because it is very light. This is another material that people tend to

work with themselves at home. While it's a lot more manageable than Foamex, it can still be tricky. Just make sure you're using a very sharp scalpel and a cutting board. Don't attempt to cut it with scissors – it will be a disaster! We generally recommend Velcro or press-in fixings when using Foamboard due to the fragile nature of the material.



DISPLAY CARD

One of the cheapest options is to use 2mm display card to mount your prints. The most important thing to remember is that the card has to be kept flat because it can curl. While you can use this to mount your prints and put

them on the wall, it could potentially look quite cheap. If you are looking for an inexpensive option when mounting prints to hang on a wall, I would recommend Foamex. If you do decide to use display card, use Velcro as a fixing.



MDF

We use 12mm MDF for mounting prints. If you want something a little chunky but don't want to pay a lot of money, then this is a decent option to choose. It's heavy stuff, but perhaps not always the best option if you consider that

it's designed as a building material. MDF isn't archival and it's not acid free. In fact, it's a very temporary solution. I would recommend split battens, keyhole fixtures or mirror plates for this material.



ACRYLIC SEAL AND ACRYLIC REVERSE

An acrylic seal is a protective acrylic coating on the front of a print and is particularly useful when there is the likelihood that the print could be marked or damaged. There are three different seals in the form of high gloss, satin and matt. The reason for having a seal is that they're easy to wipe clean. Prints can get dusty and even have liquids dropped on them, so having the seal makes it a little easier to avoid stains and preserve your prints for longer.

With an acrylic reverse, the artwork is backed with Perspex, aluminium or dibond and then clear Perspex is mounted over the top. We can send these prints out to be polished so the edges of the acrylic are clear and shiny. This can tend to be the most expensive option, but the prints look great. This method gives the illusion of a high-definition image and brings out the colours. Use a subframe to fix an acrylic reverse to give a great-looking piece of work.



AP Testbench

Over the next few pages we present this week's

camera reviews and technique pointers

Picture keeper From £14.99

www.tetenaluk.com or call 0116 289 3644

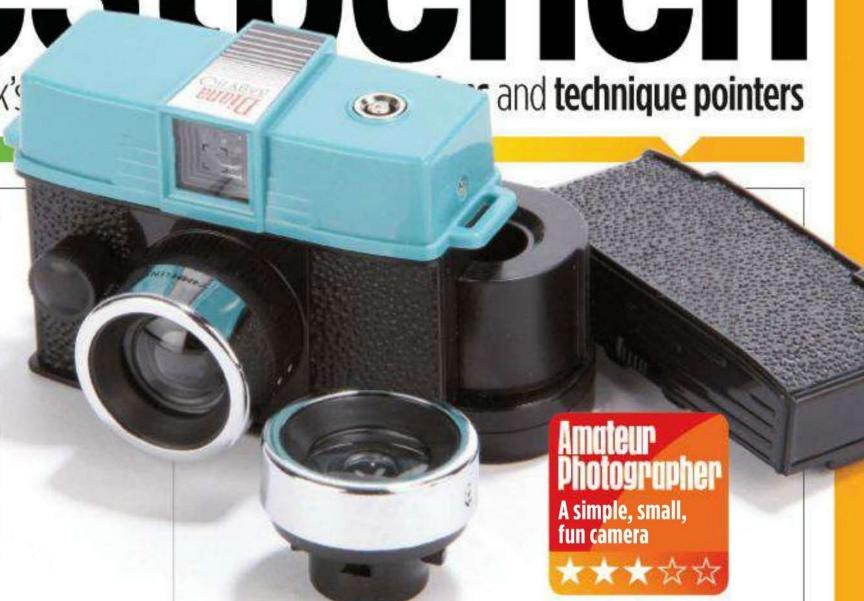
PICTURE Keeper is a memory stick with an automated photo back-up function. The device comes in 4GB, 8GB and 16GB versions, is compatible with Mac and PC platforms, and is clearly aimed at the mass market due to its modest capacity and relatively high price.

Picture Keeper works well for the target audience as you simply plug it into your computer, open the built-in software, click back-up and the memory stick automatically searches for digital photos and stores them. If you re-connect at a later date it will only add new and updated images.

Most photographers have more than 4GB of photo files on their computers, which renders the lowest-capacity device unsuitable, and even 16GB could be quickly filled. However, for those with low-resolution digital cameras and JPEG-only capture, Picture Keeper could prove to be a useful tool.

Tim Coleman

**Amateur
Photographer**
A no-nonsense
back-up for digital
photos, but with
high price and
limited storage



**Amateur
Photographer**
A simple, small,
fun camera



The AP guarantee to you

All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent



Lomography Diana Baby 110 From \$49 (around £30)

www.lomography.com

THE DIANA Baby 110 is a charming plastic camera styled in the same manner as its larger Diana siblings, the F+ and the Mini. It is small enough to fit in the palm of the hand and uses 110 film, which records square-format 13x13mm frames. Getting to grips with the camera does not take long. The camera and 24mm lens cost around £30, while the camera and lens package (around £37) includes 12mm and 24mm optics, both with fixed f/8 apertures and infinity focus. The viewfinder indicates the 12mm lens coverage, while a square in the viewfinder marks out the 24mm lens frame area. On the underside of the camera is a switch for shutter speed with two settings: 'n' for 1/100sec and 'b' for bulb, and the shutter is activated using the lever on the side of the lens. A canister of 110 film slots into place, and once the film is finished the canister can be taken to a lab for processing.

In use, the limited exposure settings are actually helpful, given this camera does not feature a meter. To increase the chances of an accurate exposure, I found it handy to either remember the 'Sunny 16' rule or use a separate light meter. Appropriate 110 film is available from the Lomography website. Tim Coleman

FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Nikon 1 J2

A year after its launch, the J2 is the first follow-up to Nikon's 1 system featuring a 10.1-million-pixel CMOS sensor and improved LCD screen.

AP 29 September

Panasonic Lumix DMC-FZ200

A 600mm f/2.8 lens costs tens of thousands of pounds, but this setting is available on Panasonic's flagship superzoom camera.

AP 29 September

Samsung EX2F

This advanced compact features an f/1.4 lens, 12.4-million-pixel 1/1.7in CMOS sensor and Wi-Fi connectivity, making it a very appealing proposition.

AP 6 October

Tiffen Dfx v3.0

The filter manufacturer uses its expertise to create Dfx Digital Filter Suite v3.0, designed to simulate 2,000-plus Tiffen filter effects.

AP 6 October

Sigma DP2 Merrill

We test Sigma's advanced compact camera with an APS-C-sized Foveon X3 sensor that delivers a 46-million-pixel image.

AP 20 October

AP guide to...

Printed products

Don't leave your images languishing on your computer. We suggest ways you can show them off instead

NEVER allowing your images beyond the confines of your hard drive is not doing them justice – to get the most out of them requires physical form, perhaps hung on a wall or printed in a book.

The most popular method of displaying an image is still a photographic print. For an image worthy of a place on a wall, either for personal enjoyment or an exhibition, a large format is best – and for

anything bigger than A4, it is worth using a specialist photo lab. Large prints will make every detail of your image stand out, so it is important to ensure that it has been properly edited and adjusted. It is also necessary to check that your image has the resolution required to print at your chosen size. For A3 or larger, we recommend at least 3508x2480 (around 9 million) pixels, but even at A3 the image

will benefit from up to 17 million pixels. As prints further increase in size, the viewing distance also increases, so higher resolutions are not necessary. Billboard prints, for example, often look very low in quality when viewed close up.

We have included a range of different paper types and coatings from four professional photo labs to demonstrate the range of options available for prints.

Prints

Large-format prints need not be expensive – many firms offer a selection of affordable services

theprintspace

www.theprintspace.co.uk
From £15.20 (A2 size)

Theprintspace is a London-based print house offering prints, mounting and framing with a wide range of size and material options. There is a choice of C-type prints, giclée prints and CMYK proofs (for professionals making final checks). The C-type prints are true photographic paper prints in either Fujifilm Gloss, Matt and Flex finishes, along with Kodak metallic finish paper.

We printed our images in A2 size using the Fuji Gloss and Flex finishes, costing £18.24 and £23.70 respectively (plus delivery). The former is Fuji Crystal Archive paper with a gloss finish, giving bright and punchy images with very high levels of sharpness. This is great general use, especially if you're not intending to put it behind glass.

Fuji Flex is a super-gloss paper with somewhere between a gloss and a metallic effect, giving extra punch.

Peak Imaging

www.peak-imaging.com
From £11.80 (A2 size)

Based in Sheffield, Peak Imaging offers a range of printing services for film and digital users, from film processing to mounting and even mouse mats. The professional photographic print range includes Fuji Crystal Archive in Matt and Gloss finishes, Fuji Flex high gloss, Kodak Endura Metallic finish and Canvatek canvas wraps.

Here we printed out images at A2 with the Fuji Gloss and Kodak Endura Metallic paper, costing £11.80 and £17.70 respectively (plus delivery). The Fuji Gloss paper gives a bold and detailed result, bringing out the vibrancy of the colours. The Kodak Endura Metallic paper provides an extra crispness to the image with a really high gloss feel, much like the Fuji Flex. While not suited to more subtle subjects, the metallic is very effective and not as severe as you might expect.

Photobox

www.photobox.co.uk
From £10.99 (A2 size)

This hugely popular online lab is able to put an image onto just about anything, though its mainstay remains digital prints made using Fujifilm Crystal Archive paper. Enlargements can be made up to 45x30in with a choice of gloss or matt finish. For larger prints, a professional poster print is also available using the 16% thicker Crystal Archive Digital II Paper at 249gsm, for a slight premium.

We ordered professional poster prints at A2 size using a gloss and a matt finish, costing £12.49 each (plus delivery). The paper feels very high quality and is noticeably thicker than the regular poster prints. The matt finish is more appealing for images with fine detail, though both lack the punch of specialist papers and haven't been privy to the same in-house colour correction of the pro labs. This, of course, is reflected in the price.

Loxley Colour

loxleycolour.com
From £25.92 (A2 size)

This professional lab is based in Glasgow and specialises in high-end photo albums, displays and prints. Using the ROES ordering software, prints can be made up to 30x20in with a one-day turnaround in a choice of gloss, lustre and metallic finishes.

Its giclée prints are inkjet-based and are claimed to deliver professional-quality results using a range of Fujifilm and Hahnemühle papers. We printed to A2 size using the Fujifilm Photorag 300gsm and Hahnemühle Fine Art Pearl 285gsm, costing £25.92 and £31.10 respectively. The former gives a very matt image but dense colours and a great range of tones that would suit more subtle images. The latter is lifted by the pearl essence giving bolder colours and superb skin tones – a great choice for placing behind glass.



Photobooks

Give your favourite images some coffee-table cachet with a photobook. Here are some of the best

IN THE past, a custom-made book of personal photographs was nothing more than an aspiration for the average photographer. However, the rise of online printing services, and consequent falling costs, means that nowadays anyone can have their own photobook.

A photobook is a convenient alternative to a traditional photo album, with prices starting from around £10 (although some can cost hundreds). In this round-up we look at a selection of the best, from affordable A4 versions to expensive bespoke products.

One thing to note is the aspect ratio of the book's pages. These are often square or closer to 4:3 ratio, which may affect those who shoot 3:2 as full-bleed images will be significantly cropped to fit on the page. However, having these images showing in full on the page does leave room underneath for titles and text.

Most software used to create these photobooks will have an autofill option, which will automatically arrange the images based on the number of pages in the book. However, this is a rather blunt instrument, giving results that can look a bit messy as images are automatically cropped, and snapshots are made to fill a page while superb images appear very small. It is useful starting point, though, allowing you to fill the book before adjusting the layout and arrangement to suit. It is even better to take the time to arrange a book page by page, and sketching out pages with a pen and paper can help you get started.

Loxley

loxleycolour.com

Classic Coffee Table Book

£61.95 (20 pages, 30.48x22.8cm)

Loxley's range of 11 books represents the top-of-the-range books in this round-up. Its products are considered as high quality and as such are very popular with the likes of wedding photographers.

Among the choice of books are options for differently coloured leather covers, with the additional choice of having the leather laser-edged with a title. Of course, quality of this kind is pricey, with our (roughly) A4 book costing £61.95 for 10 spreads (20 pages). The paper is thinner than in other books, weighing 170gsm, and there is the option for either a matt or gloss laminated photo cover. Again in line with the books' intended market, there is the option for a boutique box and ribbon packaging, which costs £6.

Loxley's software for Mac or PC must first be downloaded to design the book, and then upload the finished version. Alternatively, save the book as a data file, which can then be burned to CD and posted to Loxley. The book itself is good, with nice paper, a high-gloss cover, bold colours and good contrast, but on close inspection images look a little oversharpened.

Photobox

www.photobox.co.uk, A4 Personalised Photobook, £26.99 (32 pages, 29x22cm)

Photobox has a range of 11 different book types, including a top-of-the-range Premium Photobook that starts at £99.99 for 90 pages, but here we designed an A4 Personalised Photobook. As standard, these books include 32 pages and are printed on 170gsm gloss paper with a hardback, gloss-finish cover. Additional pages can be added for £1.50 per spread, up to 100 pages. Other Premium options include thicker paper (£3.49), a deluxe gift sleeve (£5.49) and matt lamination for the cover (£2.49), which we opted for.

Creating the book was straightforward. Images are uploaded online, with the book produced using online software, which allows you to save your work for further editing. When the book arrived I found the matt cover has a lovely texture and finish, but print quality isn't as good as on the books with glossy covers. Inside, printing is excellent, with fine details and excellent colour rendition.



Blurb

www.blurb.co.uk, Large Landscape, £31.95 (20 pages, 33x28cm)

Blurb has seven different sizes of book, starting from as little as £2.95. The Large Landscape book shown here is slightly bigger than A4, which is a nice size for a coffee table. Its 33:28 aspect ratio is quite square, which should be taken into account if you wish to print 3:2 ratio images over a full page. There are five types of paper to choose from – Standard, Premium Lustre, Matt, Proline Pearl and Uncoated – and the option of a standard hardcover or a dust jacket. The finished book looks great. Colours are spot on, with the images full of detail. Being slightly larger than A4, the size allows images to have more impact than the other books.

Perhaps the best thing about Blurb is that pages can be designed, with two online creation programs or a downloadable program for those who like to be more hands-on. Books can also be created using Adobe Lightroom 4. All the layouts and features are as would be expected, with books and other options all selectable directly from within Lightroom. It is very simple and I found it the best and easiest way to create a good-looking book.

**Albelli**

www.albelli.co.uk

Photo Book Landscape L
£24.95 (24 pages, 28x21cm)

Albelli boasts 13 different books with a range of customisable options. We have opted for the Landscape Large photobook, which is almost A4 in dimensions and is a reasonably sized book.

As standard, the cover of the book is plain linen, and it costs £3.50 for a title to be added to it, and £4.95 for either a leather cover or a photo. Extra pages cost 65p, and a high-gloss finish instead of the standard 200gsm heavyweight photo paper will cost 20p per page, which will add £4.80 to a 24-page book.

The book can be created either online or using the downloadable software for either Mac or PC. The finished book is printed on good-quality paper, but colours are a little subdued, and the printing not as fine as on the Photobox book. Images also appear slightly oversharpened.

Although Albelli is not quite the recognised name that Photobox is, the book is a good, reasonably price option, though it does lack some of the more advanced creation options.

Bonusprint

www.bonusprint.co.uk, Photo Book Landscape L, £24.99 (24 pages, 28x21cm)

Bonusprint is, in fact, owned by the Albumprinter Group, which also owns Albelli. As such, both books are printed in the same factory in the Netherlands, and the pricing and options are virtually identical.

Like Albelli, Bonusprint has a range of 13 different books with a linen cover as standard. Again, a title can be added for £3.50, although a photo cover is slightly cheaper at £4. A leather cover is more expensive, costing £7.95.

The book has the same 200gsm pages, which are of nice, heavy, photo-quality paper, and again these can be made high gloss for an extra 20p per page. Additional pages cost 65p each. As expected, it is the same software as before.

Whether you opt for Bonusprint or Albelli really comes down to whether you want a leather cover or not.

Best alternatives

Photo albums and paper-based prints aren't the only options for displaying your work. Here are some others...

PRINTS and photo albums have long been the traditional, most popular methods for displaying images. There are, however, a number of long-established alternative methods. Many of these have been refined over the years, and for some photographers they have become the most effective and attractive ways to display their work. If image display is key, it is worth knowing your options because your print may just benefit from a different form of display.



Image-block display system

www.permajet.co.uk, from £4.95 (5x5in)

This is the only option in the group that uses an inkjet print. In short, Permajet's display blocks are a simple and elegant wall display, made from solid wood with black edging. One self-adhesive side has a covering that is peeled away to attach the print. Once it has been carefully attached, avoiding any creases and damage to the print when fixing it to the block, the block is turned over and the excess print can be removed using a scalpel along the block edge. Each block is hand-finished, with slots for a hook to mount in landscape or portrait format.

Most of the popular sizes are available, from 6x4in through to A3, with square formats available too. This is not a good option for those who want to print big, because not only are the sizes not available, but the blocks would be too heavy if they were. However, with such a minimal style, multiple blocks sit together well. The blocks are hard-wearing, but the exposed print needs to be looked after, because once it's on it is not designed to be removed, and another print cannot easily be attached.

Canvas printing

www.snapfish.co.uk, from £24.95 (10x8in)

Canvas printing is popular, and many manufacturers offer the service. Not all of them do it well, though – frames can warp, canvas can come loose from the frame, and budget-level canvas material does not give great-quality prints. Some companies have put effort into addressing these issues, and one of them is Snapfish. The company offers canvases in five different sizes from 10x8in up to 24x20in, whereby the canvas is stretched over 38mm profile frames. They feature a soft canvas finish and come complete with a hanging kit. There is also the option to create a canvas collage, from multiple images in any of the sizes.



Lightbox

www.metroimaging.co.uk
From £325 (20x16in)

Images illuminated using a lightbox have great impact, and the backlight means that detail and colours can be clearly viewed under a variety of lighting conditions. For many years lightboxes have used fluorescent tubing, which requires a deep profile for cooling. Consequently, the units were bulky and heavy, and could suffer from uneven light spread and unsatisfactory colour accuracy. New developments in lightbox technology, however, in the form of LED lighting and improved print materials, means that they do not require cooling so the frame profiles can be thinner and lighter. Furthermore, LEDs are placed on sheets rather than tubes, so lighting is even.

Metroimaging is the only photographic lab in the UK that prints directly onto Kodak Duratrans – a colour-accurate material that is mounted to 3mm clear-cast acrylic. Art Lite Lightboxes have a wooden frame, with sizes starting at 20x16in (£325) through to 40x30in (£675). Bespoke versions are available too, featuring an aluminium frame and dimmer switch. This option is the most expensive here, but it is an excellent way to give high-contrast and vivid images that 'wow' factor.

subscribe 0844 848 0848

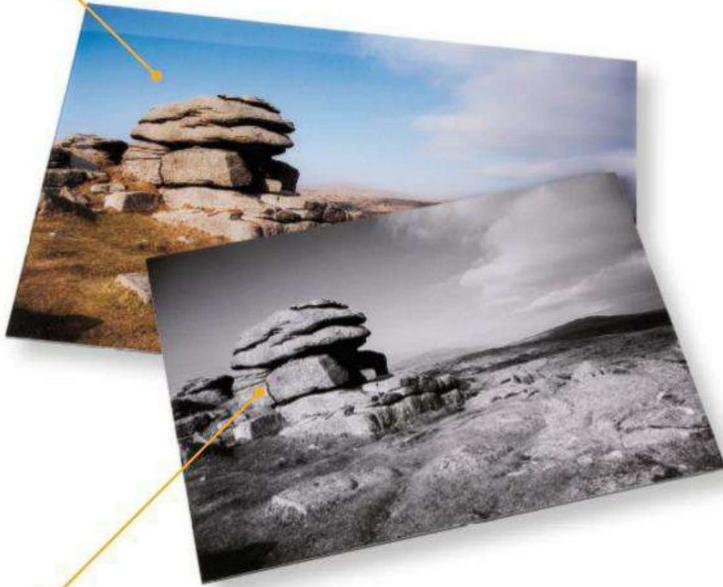
Arcylic glass and aluminum backing

www.whitewall.com, from £6.90 acrylic glass / £3.90 aluminium (3.5x3.5in)

We gave the German printing company Whitewall a five-star verdict when reviewing its services in AP 4 December 2010. Two of the company's most popular printing methods are directly onto acrylic glass and onto aluminium backing. Both options are available using an inkjet print mounted onto the material too.

An aluminium print consists of a three-layer build to prevent warping, and is sealed with a UV protective film (lumabond, which is available in a matt or gloss finish) to protect against damage from light, and guaranteed up to 75 years. The company also ensures the film is free from bubbles, marks and specks. Alternatively, prints can be sealed behind high-quality acrylic glass using a long-lasting silicone. Acrylic glass is much less likely to shatter than a conventional glass display, and is available in 2mm or 6mm profiles. Prints are created using a lambda printer, which is a laser exposure system that creates prints from digital files using a traditional chemical process, in this case onto Fujicolor Crystal Archive DP II.

Minimum print size is 3.5x3.5in (9x9cm) while the maximum is 55x70in (140x180cm), with no extra cost for custom-made sizes. I have used the service for 'tonal' landscape prints and high-key portraits, and the quality in both cases is excellent. Included with the finished work are hanging elements made of hooks and spacers, while large prints include aluminium hanging strips, which make wall mounting speedy. Prints are sent from Germany so the wait is slightly longer than other services, but the packaging is secure.



Foamex

www.bayeux.co.uk, from £8.50 (10x8in)

Foamboard is a very popular material for displaying work in an exhibition setting because it is lightweight, easily displayed using different methods such as hanging or Velcro attachment, and has a glossy finish for punchy image quality. However, those that move the boards around from venue to venue will know that the material is damaged easily when it is knocked and bumped, and often only lasts in respectable condition for one showing. Foamex, on the other hand, gives all the benefits of foamboard, yet is a more durable (and expensive) option, made from a long-lasting, rigid PVC material.

Bayeux prints onto Foamex in either 3mm, 5mm or 10mm profiles, and for sizes ranging from 10x8in to 90x48in. There are not many materials readily available onto which such large images can be printed, and with the price for the maximum size starting at £168, is about as reasonable as it gets too.



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Online galleries – for free

Most photographers will have thousands of unseen digital images sitting on their computer hard drives. **Richard Sibley** explains how to set up a free image gallery to show them off to the world

HALF the pleasure of taking photographs is showing them to other people. I take pride when people comment on the photos I have hanging on my walls at home, but sadly there isn't enough wall space to hang all of the images I want to. It is the same story for most of us. We all have images we feel worthy of showing to people, but they end up sitting unseen on our computers.

In this issue we look at many physical ways to display your images, with books in particular being a great way to present a large selection of photos. However, by getting your images onto the internet, you can show your pictures to people across the world, and it is easier than you may think.

ONLINE GALLERIES

For many, setting up a website can be a daunting task. It can be hard work, very time consuming and, for those less savvy photographers, too complex. There are, however, other ways to get your photos online. A number of websites offer free image hosting, and generally all you will need to get started is an email address and a few images. The most obvious starting point for displaying your work is Flickr (www.flickr.com).

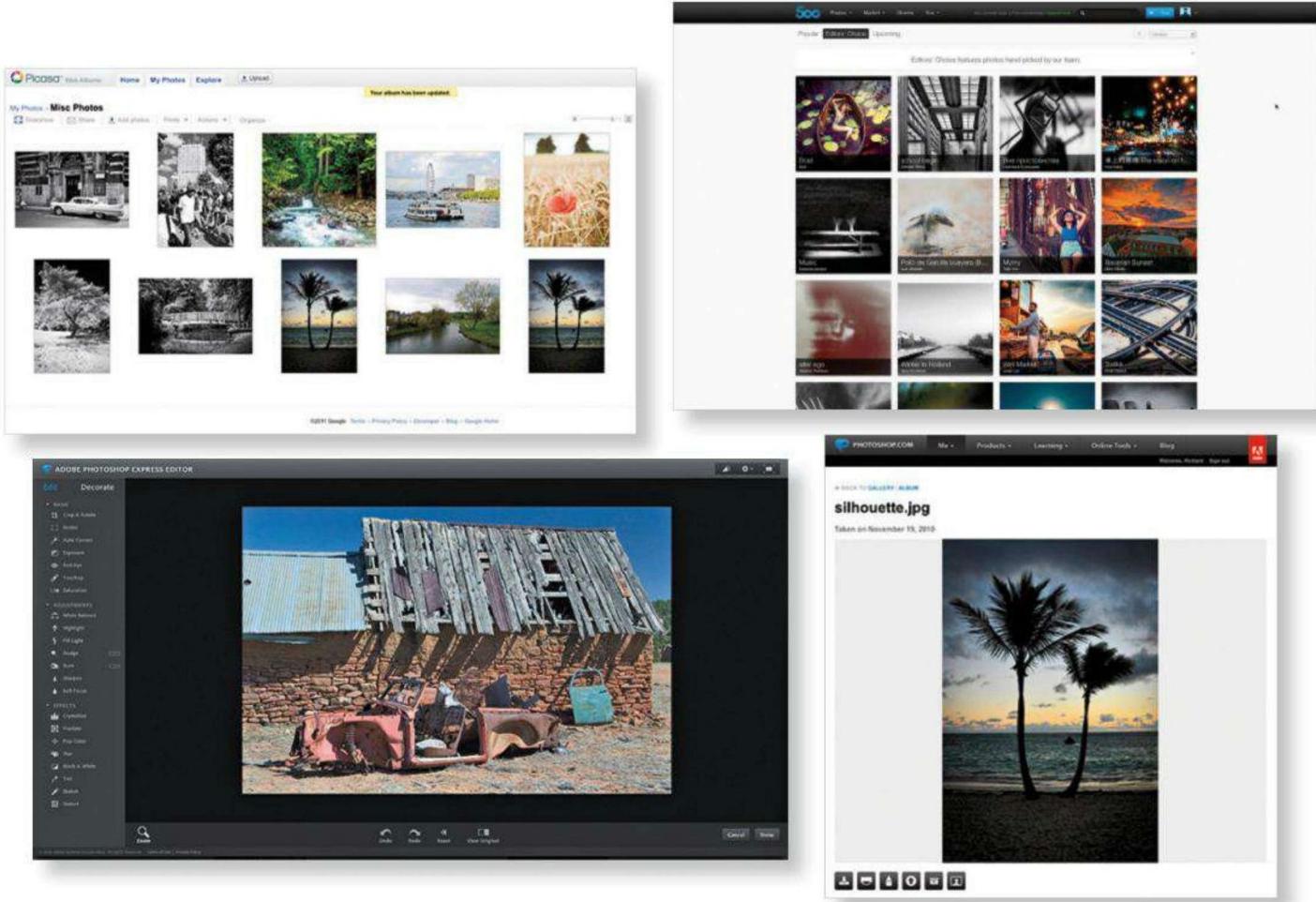
flickr.com). Like other similar websites, Flickr allows images to be uploaded and tagged with appropriate descriptive keywords, which allow other people searching the website to find them. Viewers can then leave comments and feedback against each image, which helps to form a community of photographers. If only want a chosen few to see your images, though, they can be hidden from the public search, with friends able to view them via a shared link. For more on Flickr see page 54.

While Flickr is the largest of these sites, and therefore the most obvious, there are other options available to the photographer, each with their own slightly different take on the same idea. The sites that follow all have the same basic features, namely the ability to upload JPEGs, the option to organise images into collections or albums and to create a network of people my adding friends and family who may also use the site.

We'll also consider blogs, which is a good compromise for those who want their own personalised website, but without the level of complexity. A blog is an ideal way to show off your images, and to talk a little bit about them.



Online galleries Setting up



Google Picasa Web Albums

picasaweb.google.com/home?hl=en

If you already have a Google Gmail account, then setting up a Picasa Web Album is as simple as using your email address and password to log in. The service is run by Google and allows up to 1GB of JPEG images to be uploaded to the website. Images can be organised into albums, which you have the option to keep private, and display only to people with whom you share a link. The images can also be made publicly searchable so that it can be found and viewed by anyone.

Comments can be left by viewers, and the website has a Featured Images section, which displays the most popular images across the site. However, it can be difficult to attract people to view your images unless you actively encourage them by promoting your albums to people you know.

A rather fun feature is a simple game called 'Where in the World?' This presents an image and shows a map of the world, then asks you to put a pin on the map where you think the image was taken. It is quite addictive and a good way of seeing new images and places, even if the occasional somewhat random shot is displayed.

Gmail users looking for a convenient way to upload and store their images should consider Picasa Web Albums, but for those looking to take part in more of a community-based website, will do better to look elsewhere.

500px

500px.com

Although it has been around for a while, 500px is still growing in popularity, though less well known than Flickr. The site is very clean, with attention placed on high-quality photographs. Anybody can set up an account and upload their images, with a basic free account allowing up to 10 images to be uploaded each week. Plus and Awesome accounts are available for \$19.95 and \$49.95 per month or year respectively, which each allow unlimited uploads.

Images can be tagged and put in categories so that other users can find them. Comments can be left and images can also be 'liked' or 'disliked', with images searchable by Popular, Editors' Choice, Upcoming and Fresh. Images that are voted 'popular' are displayed prominently on the site, which means the images that greet you when you log in are of a high standard. The ranking of images gradually falls over time so that there are always new images displayed on the Popular page. There is something satisfying about having your images appear on these pages, or on the Editors' Choice page.

The website encourages photographers to follow each other and comment on each other's photos. Although this can make the site a bit of a popularity contest, it is very active and feedback and comments can be received quickly after uploading them.

One of the best features is that images can be arranged in to Stories. This allows you to post a selection almost like a blog, with accompanying text. It is a good way to

show off a series of portraits, or a project, rather than a single image.

Even better is that you can choose whether your images can be sold. Viewers can buy 23x30in canvas prints costing \$200. If a canvas print of your image is sold, you can make \$40, which is a fairly minimal fee, but ultimately rewarding.

Those looking for more advanced features should look at the Plus account, which allows unlimited uploads and sets, as well as the option to password protect your images and

Clockwise from top left: Picasa Web Albums, 500px, Photoshop Online Editor and Photoshop Online image page.

TOP TIPS

1 Get involved and comment on other people's images, and share knowledge and information. In return, other photographers will do the same for you.

2 If you have a free account, think carefully about which images you upload. Remember your uploads will be limited each week or month, so only upload your best.

3 While most sites will allow you to download your original uploaded JPEG file, make sure that you also have the images backed up elsewhere. However, using an online service as a secondary backup option for your very best images is a good idea.

4 Remember to share a link to your account. The more you tell others about it and promote it, the more people will see your images.

make them private (which is useful should you wish to show someone your pictures before you make them public). The Plus account also allows you to see advanced statistics for your images. On top of this, the Awesome account will allow you to set up your 500px account to act like your own portfolio website, which is ideal for those who don't want lots of complicated options.

Overall, the clear layout, great images and ease of use make 500px a great alternative to the well-established Flickr, and for some, it may even be better than having their own dedicated website or blog.

Photoshop.com
www.photoshop.com

Adobe, the company behind Photoshop, has its own image-hosting service that offers users 2GB of online storage for free. More professional users can purchase additional online storage space. The most basic upgrade is to an Elements Plus 20GB account, which costs \$49.99 per year, while the largest option is a 500GB account, which is \$529.99. This is a huge amount of space that will allow you to save all your finished JPEGs online, which makes it a useful, if expensive, backup option.

Like all of the other gallery websites, Photoshop.com allows you to add friends to your account. These will be allowed to see your images and add comments. It differs in that one of the site's key components also acts as an online image-editing service. Adobe Photoshop Express Editor allows uploaded images to be edited using a cut-down version of Photoshop. The available adjustments are very comprehensive, especially given the fact it is free and based online. Images can be cropped, rotated and resized, and have their exposure, white balance and saturation tweaked. Dodge, burn, blur and sharpen tools are available for localised retouching, as well as a basic spot correction brush. Finally there is a small range of effects, including black & white and pop colour.

What is perhaps most useful about Photoshop.com is that the Photoshop Express Organiser allows you to view any images that you may have hosted on other websites – Facebook, Flickr, Photobucket or Picasa – and will interact with your account, enabling you to organise and edit your photos. Edited images are then saved as new versions, rather than overwriting the original file. While it is useful to have this basic editing facility online and available for the most popular image-hosting websites, most serious photographers will, of course, have performed their editing before uploading their images, using much more comprehensive software.

What the Photoshop service lacks is the level of interactivity between photographers that is found on the other websites, so it perhaps isn't the best option if you wish to form or be part of your own community of photographers. **AP**

STARTING A BLOG

ONE OF the most popular ways of getting your work online is to start a blog. Blogging isn't difficult, but does require a greater commitment than simply uploading your images. For instance, you will have to promote it to encourage people to visit.

A blog is a basic website that will allow you to upload your own images and text and put them in a pre-defined template. Each time you upload some words and images, they are shown as a post. Many photographers use blogs as an online diary with posts usually shown in chronological order. Unlike Flickr, it is the owner of the blog who provides all of the content. However, it is usually possible to allow readers to comment under a blog post, and you will be able to approve all comments.

FINDING A NICHE

When setting up a blog, try thinking of an area to specialise in. If you focus on a particular specialism, such as black & white, be clear about it and you will attract like-minded photographers.

GETTING STARTED

There are many different websites available that will allow you to set up a free blog, but one of the most popular is Wordpress.com. This provides a number of templates for you to change the look and feel of your blog, as well as allowing you to add features, such as gallery pages or linking to a Flickr account.

WRITING A POST

A post can be as simple as uploading an image and writing a caption. However, a blog allows you to go in to much greater detail. You could explain exactly how the image was taken, or include a map of the location, or even a set-up shot. Many people start blogs when travelling, updating it each day or so with a few new images, and a tale of what they have been up to. Of course, your blog might be more about equipment, so you could write about and take photos of a classic camera you have recently unearthed, and display the pictures you took with it.

ATTRACTING VISITORS

Most free blog websites have a list of blogs in different categories, so those looking for regular



blog posts on different subjects can find new content quickly. Placing your blog in the correct category is the first thing you can do to attract visitors. If you wish your subsequent readers to leave comments try to engage with them and encourage them to contribute. Even a simple line like 'I look forward to hearing any thoughts about my image' will do.

Promote your blog where you can. If you are active on a photography forum, such as the AP Forums (www.amateurphotographer.co.uk/forums), then post a link and a summary of your blog in the appropriate place – Web Sites of Interest, for example. Of course, you could email friends and family and ask them to also pass the address on. And don't forget Facebook.

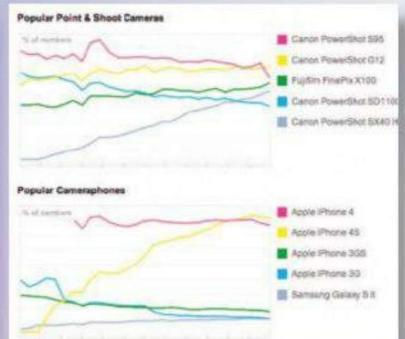
TOP TIPS

- Find a specific area of interest, and clearly advertise what it is. Doing so will help attract regular and like-minded readers to your blog
 - Keep it up to date. Uploading pictures and words once or twice a week will keep your blog looking active, and quickly build up a good archive.
 - Keep it simple. Choose a simple layout that will let your images be the focus of attention
 - Be selective about the images you upload only pick your very best images
 - Actively promote your blog



Setting up a blog does take a little more time, but the process of creating blog posts is fairly straightforward

A screenshot of a Flickr group page for "Olympus OM". The top navigation bar includes links for "Group Pool", "Discussion", "4,193 Members", "Map", and "Join This Group". On the right, there are social sharing icons for email, Facebook, Twitter, and a "Share" dropdown. Below the header, a banner states "Group Pool 83,839 photos | Only members can add to the pool. Join?". The main content area displays a grid of 10 photo thumbnails, each with the name of the uploader and a "NEW" badge. The photos show a variety of subjects, from portraits to landscapes and abstracts. At the bottom left, there's a search bar with the placeholder "Search this group's pool" and a blue "SEARCH" button. A link to "More photos" is at the bottom right.



Left: Here are the most recent images posted in the Olympus OM group

Above: Graphs can be found showing the popularity of different cameras

How to...

Get the most out of Flickr

Many people regard Flickr as simply a place to show off photographs, but it is much more than an online gallery. **Richard Sibley** explains how to use the website to its fullest potential

MOST photographers will have heard of Flickr, even if they haven't used it themselves. At its core it is a basic online image storage and gallery space, allowing photographers to save archives of JPEG images and show them to other people around the world.

However, this is just scratching the surface of the website's uses. For photographers at all levels, Flickr can be an extremely useful resource, whether you want to simply show off your images, research a piece of equipment, scout a location or improve your technique.

THE BASICS

Flickr (www.flickr.com) allows photographers to upload their images easily, without the hassle of having to design and build a website or blog. Once photos are uploaded they can be organised into sets, which are basically collections of images. For example, you can have a set of portrait images or a set of photographs simply called 'Holiday 2012'.

Once uploaded, images can be classed as private, so that only the user can see them.

Below: The Exif data is shown for most images, which allows you to see the exact settings used to take the image

or they can be shown to the public. If you want people to see your images and leave comments and feedback, then obviously they must be made public.

SHOWING OFF YOUR PHOTOS

Most people want to share their photographs initially with family and friends, and you can do this easily by setting up a link to your Flickr images via email or Facebook. You



may be surprised to find that a number of friends and family already use Flickr. It is possible to see if anyone you know is already using Flickr by having Flickr automatically check your email and Facebook contacts. Once you have a few contacts, Flickr can automatically suggest new contacts. These may not necessarily be photographers you know, but rather people whose images you may like or whose photographs share a common theme with yours.

LEARN AND TEACH OTHERS

One of the things that has helped Flickr evolve are Groups. On the most basic level, becoming a member of a group allows people to present their images to like-minded photographers. However, many groups have discussion boards that allow photographers to share ideas and help each other.

There are thousands of groups, with the most popular being for landscape images, but there are many, many others that cater for more specialist interests. For example, a quick search for 'Olympus OM' revealed more than 513 related groups, with the most relevant being the Olympus OM group, which, at the time of writing, has 4,185 members, 83,686 images and 646 discussion posts.

Among the topics being discussed are the advantages and disadvantages of different cameras, to using Olympus OM lenses on micro four thirds cameras, and which of these lenses are the best. Many macro photographers will take set-up shots of their equipment and lighting to help explain how they took specific images, as do a number of portrait photographers, who may also show diagrams of their lighting set-ups.

In effect, many of the groups are like camera clubs, with photographers from around the world displaying images and giving each other help, advice and information.

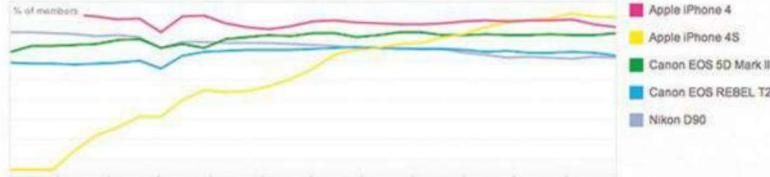
Explore / Camera Finder

Most Popular Brands



See a list of all brands, or [Select a brand...](#) [GO](#)

Most Popular Cameras in the Flickr Community



'Many Flickr groups are like camera clubs, with people from around the world displaying images and giving advice'

METADATA

One thing that Flickr does very well is use the Exif data from an image file to help sort and search images. For example, if you want to see exactly how a certain digital camera performs, simply search for the name of the camera. All images on Flickr that have been taken with that camera will be displayed.

CAMERA FINDER

By using the metadata, Flickr can tell exactly how many of the images it hosts have been taken by a specific camera and how many photographers use a particular model. This can be used to gauge the popularity of a particular camera, which Flickr shows in graph form. At the time of writing, the Apple iPhone 4 smartphone is the most popular camera, followed by the Apple iPhone 4S. The most popular DSLR camera is the Canon EOS 5D Mark II in third place overall.

If you want to find out more about a particular camera then simply click on the camera's name. This will show a very basic specification of that model, but will also allow you to view every image on the website that has been taken using that camera. Should you want to see exactly how it performs in certain conditions, or for a certain type of photography, then this is a extremely useful tool. Type the name of a camera and lens into the search bar at the top of the website and you may even be able to find images taken with that camera and lens combination. This is allow you to see

how a lens performs on the camera, even in particular situations, which can help to make the decision as to whether to buy the lens that much easier. Don't forget you can always ask questions in the comments box under the image if you wish to know any more specific information.

RESEARCH A LOCATION

Whether you are travelling huge distances to an exotic location or just a few miles down the road, the internet makes all but the most remote places accessible online. Flickr will allow you to see images taken by photographers at very precise locations. If an image contains GPS data, it can be automatically added to Flickr's Map (www.flickr.com/map), or images can be manually positioned on the map at the location they were taken. By zooming in on a specific area on the map and clicking Search, any images that were taken in that area are shown.

Looking at other people's images not only allows you to see how to photograph a scene from a particular angle, but it can also help you decide what equipment to take, from camera and lenses to appropriate footwear. It also gives you the chance to survey a scene at different times of the day, or year, to see when is best to visit.

It is also possible to find groups on Flickr that are dedicated to certain geographical regions. Participating in these groups gives photographers the chance to share information, which can help when trying to get to a particular location, finding out how long it will take or the best time of day to visit. It also gives you the chance to find out about other photographic opportunities nearby.

If you know a particular location well, why not participate or start your own group to display images and discuss locations to photograph in your area? It could be as general as your town, or as specific as a local nature reserve or woodland. **AP**

Camera Finder / All / Fujifilm / FinePix X100

SPECS

Camera Type:	Point & Shoot
Megapixels:	12.3
Optical Zoom:	Unknown
LCD Size:	2.8 inch
Media Type:	SD memory card, SDHC memory card, SDXC

Find photos or video taken with the FinePix X100

[SEARCH](#)

- 4,805 items uploaded yesterday
- 305 users yesterday
- Ranked 1 of 160 Fujifilm Cameras

FinePix X100 Usage This Year

Above left: As well as graphs of popular camera, you can find all the models listed under different manufacturers

Top: Each camera's specifications can be displayed, and all images taken with that camera can be viewed

Above: Flickr allows the easy management of images into different groups

FREE OR PRO ACCOUNT?

WHILE a basic Flickr account is free, it does have its limitations, so depending on your needs it maybe worth spending a few pounds to upgrade to a Pro account. This will allow you to create a full online backup of all the JPEG images you upload, so should you ever lose all your images from your computer or hard drive, they will still be stored online for you to recover in full.

FREE ACCOUNT

- 300MB monthly photo upload limit (30MB per photo)
- 2 video uploads each month (90secs max, 150MB per video)
- Photostream views limited to the 200 most recent images
- Post any of your photos in up to 10 group pools
- Only smaller (resized) images accessible
(though the originals are saved in case you upgrade later)

PRO ACCOUNT

- \$24.95 (around £15.73)
- Unlimited uploads (50MB per photo) and storage
- Unlimited sets and collections
- Access to your original files
- Stats on your account
- Ad-free browsing and sharing
- HD video uploads and playback

Ask AP

Let the AP team answer your photographic queries

PROBLEM WITH LENS CREEP

Q I bought a Fujifilm X-S1 camera in February because I thought it would provide me with a versatile, lightweight camera. I was also impressed with the review in AP 10 March. However, the 26x optical zoom lens has recently started to 'zoom independently', which may be lens creep, when angled at ±45° from horizontal, particularly within its middle range. The lens slides (creeps) out or retracts, depending on whether it is pointed downwards or upwards. This issue wasn't discussed in the review.

I have been informed by Fujifilm UK and WEX Photographic (where I bought it) that this is normal for this type of manual zoom lens, as it is pushing lens design to its limits and all manual lenses of this design have this inherent problem. I was told by Fujifilm that this is well documented (although where, I do not know), so there is nothing that can be done to rectify this. Would a thicker lubricant of help? What do you think? **Terry Reddin.**

A I have to agree with Fujifilm and WEX on this one, as lens creep is indeed quite common for manual zooms, and not just the X-S1's 24–624mm equivalent lens – a good many digital SLR lenses also suffer. It has improved from the days of one-touch zooms that could zoom quite quickly all by themselves if they were anything other than level, but it is still an issue.

As for why this wasn't mentioned in AP's test, it's worth remembering that all cameras are slightly different. Although they are made to very tight specifications, manufacturing tolerances can mean that one model may exhibit more lens creep than another, which is why some X-S1 users report severe lens creep and others experience zero creep. This issue also worsens with age: as a lens wears through use, it is more likely to creep.

Unfortunately, using a thicker lubricant is not the answer: if it were, the manufacturers would be doing it already. Although it may prevent some creep, a heavier lubricant would not stop heavy lenses such as the X-S1's from zooming entirely – one that did would make it virtually impossible (or at least impractical) to operate the zoom in 'normal' conditions. In cold weather, the zoom action would be firmer still.

This does not mean that you simply have to accept lens creep, though. The simplest solution is to attach an elastic band (or multiple bands) around the

lens, positioning it so that it sits across the zoom ring and a fixed part of the lens. The added friction should prevent creep. Third-party products such as the Lens Band (www.lensband.com) offer a slightly more 'bespoke' solution, but the principle is the same. The downside to this solution on the X-S1 is that the zoom ring sits right beside the focus ring (both of which move), with no 'fixed' space behind them. Instead, you would have to zoom out to extend the lens slightly and then use a band to hold the zoom in position. This, of course, loses your wideangle focal lengths, but with this particular camera it is the only solution. **Chris Gacum**



BLACK & WHITE ALTERNATIVE

Q As a bit of a technophobe who still uses film rather than digital cameras, I was interested in the Black & White Printing Special (AP 28 July), as I have (mixed!) memories of my first attempts at black & white processing while on an 'A' level photography course more than 30 years ago. My tutor at that time introduced me to Agfa's Dia Direct black & white reversal film, and subsequently its successor, Scala. However, I understood that Scala was no longer manufactured, but it appears to be available for sale on Amazon and other online stores.

Further, while doing an internet search for film supplies (the closure of our two local specialist photographic retailers means that colour reversal film is now almost impossible to get), I came across Fomafoto, a manufacturer of b&w reversal film based in the Czech Republic. According to the blurb, this uses effectively the same technology as Scala and has to be posted back to Prague for processing. It is also surprisingly cheap, which always makes me suspicious.

So I have two questions. First, if Scala is still available, how does one get it processed? Second, have you had any experience of this Czech film – is it worth trying? **Colin Marsh**

ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply email your questions to: apanswers@ipcmmedia.com, via [twitter](https://twitter.com/ap_answers) or by post to: **Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.**

A Since Scala was discontinued, so supplies have been depleted, however, there are still a few people with old stock to sell. If you do find some, it's going to have expired some time ago and there's no guarantee as to how well (or otherwise) it's been stored. This really is a lottery: you're going to be paying a premium price for a product that is past its best.

You're then going to need to get it processed. In the UK, your only option is Process C-22 (www.agfascala.co.uk), although according to its website, the Scala process is oversubscribed, and suffering

FROM THE AP FORUM

Explaining bokeh

RonClark asks Could someone explain what bokeh is and why is so important? I remember reading about it, but can't remember where or what it said.

Benchista replies Bokeh is simply the quality of rendering of out-of-focus objects. Some people get very worked up about it, others less so. Personally, I think it matters sometimes.

beejaybee replies It matters if you get hexagonal or, worse still, doughnut-shaped

AP GLOSSARY

ORTHOCHROMATIC FILM

Orthochromatic emulsions are among the oldest photographic emulsions, with the term first being used in 1884. According to dr5 (www.dr5.com), Agfa Scala is one of a handful of orthochromatic b&w films that (just) made it to the 21st century, although many people believe the film to be *panchromatic*, based on its spectral sensitivity curves. Either way, an orthochromatic film is less sensitive to the red end of the spectrum and has increased sensitivity at the lower (blue end). As a result, blue areas appear lighter, and red areas appear darker – similar to using a weak blue filter on

panchromatic film. A few orthochromatic films are still available (from Maco, for example) and most have Ortho in the name to indicate this.

While orthochromatic film has a limited sensitivity, panchromatic film is sensitive to all colours of light, although its response tends to be reduced slightly in the blue/green areas. It is essentially the natural development (no pun intended) of orthochromatic film, which, at the start of the 20th century, looked to address orthochromatic film's shortfall, primarily to satisfy the needs of the motion picture industry. Most black & white films that are available today are panchromatic.

HANDS-ON

FIRST LOOK

ON TEST

PANASONIC LUMIX DMC-FZ200

Richard Sibley tests this 12.1-million-pixel flagship superzoom camera with 600mm f/2.8 lens



from 'severe delays' and 'limited availability'.

If you're happy to send your film further afield, there's dr5 chrome (www.dr5.com or www.agfascala.com) in Denver, Colorado, USA. They can produce b&w transparencies from almost all b&w negative films using their trademarked 'dr5 process', and they can also process Scala.

So, to answer your first question, Agfa Scala is still available (in meagre quantities of dubious quality) and processing is possible (if you want to risk your film going on a 9,000-mile round trip). Personally, I don't think the investment is worth it any more.

You could try the Foma film you mentioned (the film is Fomapan 100R), although I don't know anyone who has used it, so can only go on anecdotal evidence and

online samples. Unfortunately, these are few and far between, and really don't tell me much about it at all.

In terms of cost, 35mm, 36-exposure rolls are €3.89 each (roughly £3) and you'd also need the Foma R100 reversal developer kit (£27.00/around £20), which provides all the chemistry you need to process eight rolls of film. By my reckoning, that works out at around £6 per roll for the film and processing, which isn't bad. On balance, I'd say it's worth a go if you definitely want to produce b&w slides, but with very little information on it available, it would appear that trying it out for yourself is the only option. It could be £50 well spent, or it might be one of those learn and move on exercises. **Chris Gatum**

out-of-focus point sources, such as the sparkle off water. But there's a lot of rubbish spouted about bokeh, and with almost all lenses, to get what the self-appointed experts call 'good bokeh', all you need to do is use the lens at full aperture. As there is no intrusion from the iris blades, the out-of-focus pattern is an equally illuminated disc.

MickLL replies It depends on the type of photography you do. I shoot close-up (macro) almost all the time and so, to get adequate depth of field on the subject, I'm working at small apertures. The iris shape does, therefore, affect the appearance of the out-of-focus background (the bokeh). It matters to me a great deal because on at least one of my lenses the out-of-focus bits take on a 'wiry' appearance that I find awful. It's so noticeable that it distracts from the main subject. Conversely, my 'best' lens is the opposite and gives a wonderfully smooth 'creamy' background.

As far as I know, the difference is caused by the number of iris blades. The more blades (and usually the more expensive the lens), the more circular the aperture and the better the bokeh. That's very simplistic of course.

Terrywoodenpic replies Bokeh is the 'quality' of the out-of-focus areas, although people use it today to mean the depth of field that is out of focus (as in quantity, rather than quality).

Ancient lenses used Waterhouse stops, which were strips of metal with circular holes in them representing the numerical apertures. As they were circular, they gave very good bokeh.

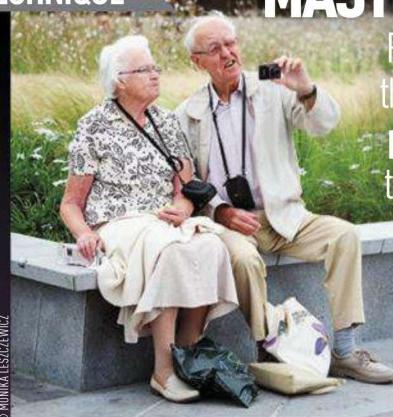
When adjustable bladed stops were invented, the multifaceted holes created problems in spectral highlights, which took on the shape of the hole formed by the blades. We have lived with this ever since. Some constructions are better than others, with the best using many thin curved blades forming near-perfect circles at all apertures.

APoY RESULTS

ROUND 7

We reveal the top 30 winners from the **On the Streets** round of our Amateur Photographer of the Year competition

TECHNIQUE



MASTERCLASS

Five AP readers try their hand at street photography with the Fujifilm X-Pro1



ON TEST

NIKON 1 J2

Mat Gallagher tests the 10.1-million-pixel Nikon 1 J2 with improved LCD screen

Alternative ideas for under £50

Photo stores and labs are awash with photo gifts and ways to display and use your images, from the tacky to the tasteful. **Tim Coleman** picks some of the best

1 Cyanotype T-shirt

From £25 for kit

www.silverprint.co.uk

A cyanotype print works on a dye-based ink system, which makes it particularly effective for printing onto fabric. Silverprint does a beginners' kit that includes all the required materials: a brush, digital contact film, paper, ready-mixed chemicals, tray and gloves. The only extra requirement is a plain T-shirt. Briefly, to create a large-scale negative, invert a positive digital file using editing software and print onto acetate (also known as digital contact film). Ready the chemicals and paint them onto the print area of the T-shirt. Place the negative over the T-shirt, with a sheet of glass on top of it to hold the negative down firmly, and then place outside in sunlight. You can get an idea how long is needed for an accurate exposure by doing a test strip over the negative. When the T-shirt has been exposed put it in cold water for 5 minutes to wash the chemicals off, and then hang it to dry.

3 Business cards

From £13.19 for 50 cards

www.moo.com

Moo specialises in producing business cards. The website has a great number of templates to choose from, but the best option for creative control is to create your own card from scratch. The whole process takes just a few minutes, from importing and resizing an image to selecting the texts, graphics and colours. A free sample pack of 10 cards is available in 'classic' or 'green' paper stock, but the company has recently launched its premium 'Luxe' cards (£28.79 for 50 cards). Combining four layers of superfine paper, the cards are 3x thicker and heavier than most other cards, at 600gsm weight. Most importantly, they look great too.

2 iPhone case £21.99

www.photobox.co.uk

Being such a popular phone and camera, it may come in handy to distinguish your iPhone with a personalised photo case, using one of your own images. Your image is printed onto a case that is available in gloss black, white or clear. The case fits the iPhone 4 and 4S.



4 Photofuse canvas printing kit £9.95

photofuse.co.uk

Printing an image onto canvas is expensive, but you can make your own for a fraction of the cost. Photofuse offers this all-in-one kit for creating a 10x8in canvas. The software includes simple editing controls and digital effects and will also align the image correctly on the paper when printing. Align the self-adhesive frame over the image before placing onto the canvas and the supplied brush is then used to 'fuse' the photo to the canvas, allowing the canvas texture to show through.

5 Wallet cards £4.10www.photobox.co.uk

Most of us have photos that have lived in the wallet for years and are now rather tatty. Photobox's Wallet Cards are credit card-sized and made from a hard-wearing material, so your precious image will last longer. The pack includes two cards, each of which has the same image on both sides.

6 Iron-on T-shirt**From £12 for kit**www.on-linepaper.co.uk

There are many places to buy personalised clothing, but at a £12 a go they can be quite expensive, in themselves. If you own an inkjet printer, then the iron-on templates are more cost-effective for multiple T-shirts, at around £12 for a pack of 5 A4-sized sheets, or £16 for a pack of 20, with A3 sheets also available. Use an existing old T-shirt or spend less than £5 on a budget-level plain T-shirt and follow the simple instructions that are included with the iron-on kit.

**7 Pre-scored digital fine-art cards From £12.98**www.on-linepaper.co.uk

Birthdays and other major life events come around so frequently, and buying cards for every occasion can be an expensive business. At times it is difficult to find suitable and original cards too. Using your own images instead is therefore not only a great way of saving money and time looking for the right card, but also for showing off your work. On-linepaper.co.uk has a vast range of inkjet cards, with different weights and finishes. Each card is pre-scored down the middle for an easy fold, and is available in A4 and A5 sizes (halved when folded) and in packs of 25, 50 or 100. Pictured is the Fourdrinier (Baryta) Natural Fine Art card (£32.40 for 25), which has a pleasing 315gsm weight and excellent print quality for both colour and black & white images. As with any thick print material, check that your inkjet printer is able to print onto the material.

8 Calendar From £3.99www.snapfish.co.uk

Snapfish has an array of calenders in different forms, from those for the kitchen or the desktop to poster and wall types. There is a host of templates with graphics, illustrations or plain backgrounds, the latter of which I prefer because it does not distract from the images on display. Several photos can be put on the same page, which means it can take a while to ensure the calendar is well put together. A simple single image on a plain background is the quickest to compile, and looks great too. Image upload is easy if a little slow, but the final product is to a good standard and makes for a great gift to a loved one or to yourself.

9 ebook for iPad**From £1.49**www.blurb.co.uk

A Blurb ebook is created using a similar process to a Blurb book (see page 47 for more details) and costs from £1.49. Once created, the file can be sent via email as PDF for easy viewing on an iPad. Any conventional book made using the website Blurb (and purchased) can be converted into an ebook for free. For those who view their images and portfolios on an iPad anyway, this is a much cheaper alternative to a printed book.

10 Magnetic photo rope £6www.theusualshutterspecs.com

A magnetic 'photo rope' is both a quick and attractive way to display small prints, up to around 9x6in size. The rope here measures 1.5m and is supplied with seven mini magnets to attach prints. At one end of the rope is a loop to hook over a nail, picture hook or similar, and at the bottom is a spherical weight to keep the rope straight.

11 Playing cards £9.99

www.fotoinsight.co.uk

Each playing card has the same image printed on the rear, and the pack of cards, which includes three jokers, comes supplied in a clear case.



11

12 Magic mug From £9.99

www.fotoinsight.co.uk

Scour the internet, and it is clear that there are numerous mugs and cups onto which an image can be printed, but we like the new style of the 'magic' mug. It appears to be a plain mug, until hot water is poured into it, which causes the image printed onto it to 'magically' appear. No one can claim my mug at the office any more – it's got my face on it!



12

13

17

15 Mousemat

From £6.99

www.fotoinsight.co.uk

This is a standard mousemat with non-slip protective surface. There is a choice between using an image that covers the entire mat, or choosing one from a number of themed and graphic-based templates, into which you can place your photo.

14 Crystal keyring

£10

www.jessops.com

A keyring is an item worth spending a little extra on for good quality. Many websites do a 'crystal' type, which has the image laser engraved onto it. Furthermore, the keyring features an LED light, which is not only handy for finding the keyhole in the dark, but illuminates the engraved picture.

16 Photo stickers

From £1.49

www.fotoinsight.co.uk

A single pack of stickers contains eight self-adhesive stickers, each printed with the same image at 25x37mm.

13 Fridge magnet £5

www.jessops.com

For most households, if an image is to be seen regularly, the fridge is as good a place as any to put it. This ceramic magnet measures 84x54mm, with the print coverage over the entire coated front surface.



16

17 Stamps

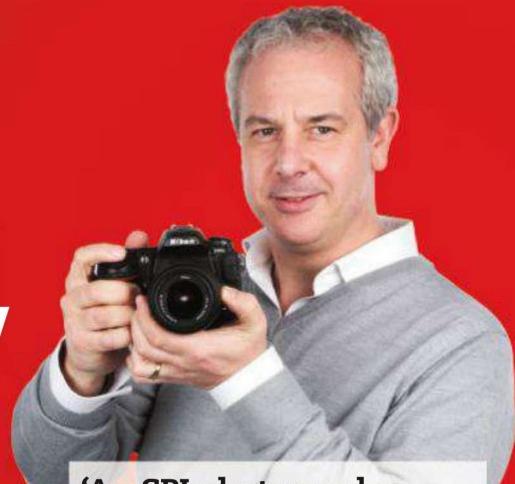
From £9.99 for 10

www.snapfish.co.uk

Give a first-class photo the first-class treatment by using it to send an item of post. The image is placed alongside the official stamp, in circular or rectangular form, and once uploaded it is automatically formatted to fit on the stamp.

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CUSTOMER REVIEW: D5100 + 18-55mm VR

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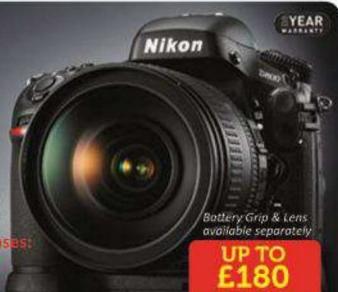


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D3x Body £5034

CUSTOMER REVIEW: D3x Body

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Peterthegreat - Kent



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16.1 megapixels
5.5 fps

24.3 megapixels
10.0 fps

NEX-F3 From £409

NEX-F3 + 18-55mm £409
NEX-5n Body £369
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A37 **NEW!** A37 + 18-55mm £439
NEW! A37 + 18-55mm + 55-200mm £619

A77



24.3 megapixels
12.0 fps

1080p movie mode

A77 From £989

A77 Body £989
A77 + 18-135mm £1299
A77 + 16-50mm £1449
A65 Body £685
A65 + 18-55mm £719
A65 + 18-135mm £869
A57 + 18-55mm £569
A57 + 18-55mm + 55-200mm £759
A57 + 18-135mm £789

Panasonic

G5



NEW!

16.5 megapixels
6.0 fps

1080p movie mode

NEW! G5 From £559

NEW! G5 Body Black £559
NEW! G5 + 14-42mm £659
NEW! G5 + 14-42mm Power Zoom £749
G3 Body Black £409
G3 + 14-42mm £449
G3 + 14-42mm + 45-200mm £649



GF5



12.1 megapixels
4.0 fps

1080p movie mode

GF5 From £429

GF5 + 14-42mm £429
GF5 + 14-42mm Power Zoom £519
GH2 + 14-42mm Black £619
GH2 + 14-140mm Black £946.90
RECOMMENDED LUMIX G X LENSES:
Panasonic 12-35mm f2.8 £899
Panasonic 45-175mm f4.0-5.6 £6319



GX1



16.0 megapixels
20.0 fps

1080p movie mode

GX1 Body £433.95

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GX1 + 14-42mm £459.90
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OM-D E-M5 Silver or Black



E-P3
Silver, Black, or White

16.1 megapixels
9.0 fps

1080p movie mode

OM-D E-M5 From £999

OM-D E-M5 Body £999
OM-D E-M5 + 12-50mm £1149

RECOMMENDED LENSES:
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NEW! Olympus 75mm f1.8 PW EZ £799
E-5 Body £1267
E-P3 + 14-150mm £929



12.3 megapixels
3.0 fps

1080p movie mode

E-P3 From £536.95

E-P3 Body £536.95

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E-P3 + 17mm £599
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SD15

14.1 megapixels
3.0 fps

SD15 Body £584.99

SD15 RECOMMENDED ACCESSORIES:
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Sigma RS31 Remote Control £24.99
SanDisk 8GB Extreme Pro 95MB/Sec SDHC Card £29
Sigma PG-21 Power Grip £169.99
Sigma EF 60 DG Super £209.99
Sigma Merrill Body £1839



K-30

16.3 megapixels
7.0 fps

1080p movie mode

NEW! K-30 Body £599

NEW! K-30 + 18-55mm DA WR £679
NEW! K-30 + 18-55mm DA WR + 50-200mm DA WR £829

K-5 Body £693
K-5 + 18-55mm WR £729
K-5 + 18-55mm WR + 50-200mm WR £879



X-Pro1

16.3 megapixels
6.0 fps

1080p movie mode

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18.0 megapixels
 5.3 fps
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E40 CASHBACK*

60D

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60D Body

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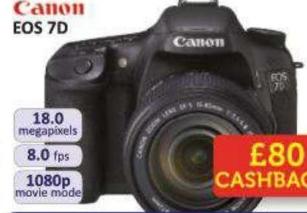
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Canon
EOS 7D



18.0 megapixels
 8.0 fps
 1080p movie mode

E80 CASHBACK*

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7D Body

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Canon
EOS 600D



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★★★★★ 'An excellent product'

Wheelerjan - Suffolk

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335 FibreNyte Khaki/Tan

5 Series: Khaki/Tan, Black/Tan, Black/Black, FibreNyte/Leather: Khaki/Tan, Sage/Tan, Black/Black.
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FibreNyte/Leather: Khaki/Tan, Sage/Tan, Black/Black.
335 £239
225 £239
445 Black/Tan, Khaki/Tan, Black/Black, Sage
FibreNyte/Tan..... £264
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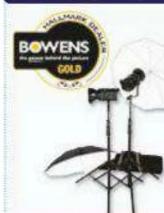
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Gemini Series Kits:
Flash Heads, 2x Reflectors, 2x Umbrellas, 2x Light Stands, 2x Power Leads, Sync Lead and Kit Bag.

200/200 Twin Head £454

400/400 Twin Head £539

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NEW! Gemini R Pulsar Tx Kits:
Flash Heads, 2x Stands, 1x 60x80cm Softbox, 1x 90cm Umbrella, 1x Wide Reflector, 1x Pulsar Tx Trigger and Cord, 2x Main Leads, Sync Card and Cases.

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2 Twin Head £499

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£549

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BXRI Heads, 2x Portlite Softboxes, 2x ClipLock Stands, 1x Skypot Transmitter, 2x Main Leads, Head Case and Stand Bag.

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D-Lite it Kit

BXRi Kit

Skypot Universal Trigger Set £99.99

EzyBalance 12% HiLite w/Train Background Support £124.99 30cm

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1000P/1000R Twin Head £1999

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60° Reflector £135.99

Snoot & Grid Set £44.99

Softboxes From £151.99

15° Snoot £66.99

75° Softlite £107.99

120° Reflector £46.99

Reflector Kit £111.99

60° Reflector £135.99

Snoot & Grid Set £44.99

Softboxes From £151.99

15° Snoot £66.99

75° Softlite £107.99

120° Reflector £46.99

Reflector Kit £111.99

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Snoot & Grid Set £44.99

Softboxes From £151.99

15° Snoot £66.99

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120° Reflector £46.99

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Reflector Kit £111.99

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Snoot & Grid Set £44.99

Softboxes From £151.99

15° Snoot £66.99

75° Softlite £107.99

120° Reflector £46.99

Reflector Kit £111.99

60° Reflector £135.99

Snoot & Grid Set £44.99

Softboxes From £151.99

15° Snoot £66.99

75° Softlite £107.99

120° Reflector £46.99

Reflector Kit £111.99

60° Reflector £135.99

Snoot & Grid Set £44.99

Softboxes From £151.99

15° Snoot £66.99

75° Softlite £107.99

120° Reflector £46.99

Reflector Kit £111.99

60° Reflector £135.99

Snoot & Grid Set £44.99

Softboxes From £151.99

15° Snoot £66.99

75° Softlite £107.99

120° Reflector £46.99

Reflector Kit £111.99

60° Reflector £135.99

Snoot & Grid Set £44.99

Softboxes From £151.99

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75° Softlite £107.99

120° Reflector £46.99

Reflector Kit £111.99

60° Reflector £135.99

Snoot & Grid Set £44.99

Softboxes From £151.99

15° Snoot £66.99

75° Softlite £107.99

120° Reflector £46.99

Reflector Kit £111.99

60° Reflector £135.99

Snoot & Grid Set £44.99

Softboxes From £151.99

15° Snoot £66.99

75° Softlite £107.99

120° Reflector £46.99

Reflector Kit £111.99

60° Reflector £135.99

Snoot & Grid Set £44.99

Softboxes From £151.99

15° Snoot £66.99

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120° Reflector £46.99

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PRINTER INK CARTRIDGES



EPSON COMPATIBLE & ORIGINAL INK



At Premier Ink Supplies, we stock two types of cartridges for Epson printers - **Originals**, which are made by Epson, and **Compatibles**, which are made by a UK company called Jet Tec. Using Jet Tec Compatibles is a way of saving money, without compromising on the quality of your prints. Here're the results from two independent ink tests that agree...

"Jet Tec's colours were superb, with single greys and blacks very close to Epson ...so Jet Tec wins!"
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- Computer Upgrade Magazine



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T008 Colour	£21.99 46ml	£4.99 50ml, 3 for £13.99	Photo 790, 870, 890, 895, 915
T009 Colour	£27.99 96ml	£4.99 70ml, 3 for £13.99	Photo 900, 1270, 1290
T026 Black	£35.99 16ml	£3.99 20ml, 3 for £10.99	Photo 810, 830, 830U, 925, 935
T027 Colour	£26.99 46ml	£4.99 50ml, 3 for £13.99	C42, C44, C46
T036 Black	£18.99 10ml	£3.99 13ml, 3 for £10.99	C42, C44, C46
T037 Colour	£26.99 25ml	£4.99 31ml, 3 for £13.99	C42, C44, C46
T040 Black	£42.99 17ml	£3.99 20ml, 3 for £10.99	C62, CX3200
T041 Colour	£35.99 37ml	£4.99 46ml, 3 for £13.99	C62, CX3200
T050 Black	£29.99 15ml	£2.99 16ml, 3 for £7.99	440, 460, 660, Photo 700, 750, 1200
T051 Black	£34.99 24ml	£2.99 26ml, 3 for £7.99	740, 760, 800, 850, 860, 1160
T052 Colour	£34.99 35ml	£3.99 39ml, 3 for £10.99	440, 640, 660, 740, 760, 1160
T053 Colour	£24.99 43ml	£3.99 48ml, 3 for £10.99	Photo 700, 750
T0341-T0347 Set of 7	£119.99 set of 7	Check Website.	Photo 2100
T0341/8, each	£14.99 17ml	Check Website.	
T0342/3/4, each	£17.99 17ml	Check Website.	
T0345/6/7, each	£17.99 17ml	Check Website.	
T0441-T0454 Set of 4	£39.99 set of 4	£14.99, 3 sets for £42.99	C64, C66, C64, C66, CX3600/3650, CX6400, CX6600
T0441 Black	£17.99 13ml	£4.99 21ml, 3 for £13.99	
T0452/3/4, each	£9.99 8ml	£3.99 21ml, 3 for £10.99	R200, R220, R300, R320, R340
T0481-T0486 Set of 6	£64.99 set of 6	£19.99, 3 sets for £56.99	RX500, RX600, RX620, RX640
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T0484/5/6, each	£14.99 13ml	£3.99 21ml, 3 for £10.99	
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T0541/2/3/4, each	£13.99 13ml	£4.99 21ml, 3 for £13.99	
T0547/8/9, each	£13.99 13ml	£4.99 21ml, 3 for £13.99	
T0551-T0554 Set of 4	£32.99 set of 4	£14.99, 3 sets for £42.99	Photo R240, R245,
T0551 Black	£8.99 8ml	£4.99 21ml, 3 for £10.99	RX420, RX425, RX520, RX525
T0552/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	
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T0591/2/3, each	£11.99 13ml	Check Website.	
T0594/5/6, each	£11.99 13ml	Check Website.	
T0597/8/9, each	£11.99 13ml	Check Website.	
T0611-T0614 Set of 4	£32.99 set of 4	£14.99, 3 sets for £42.99	D68, D88, DX3800/3850, DX4200/4250, DX4800/4850
T0611 Black	£8.99 8ml	£4.99 21ml, 3 for £13.99	
T0612/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	
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T0711 Black	£8.99 7.4ml	£4.99 13ml, 3 for £13.99	SX400/405/415/515, D78/92/120, B40W, BX300
T0712/3/4, each	£8.99 5.5ml	£3.99 13ml, 3 for £10.99	DX4000/4400/5000/6000/7000/7400/8400/9400
T0791-T0796 Set of 6	£69.99 set of 6	Check Website.	Photo 1400
T0791/2/3, each	£11.99 10ml	Check Website.	
T0794/5/6, each	£11.99 10ml	Check Website.	
T0801-T0806 Set of 6	£49.99 set of 6	£19.99, 3 sets for £57.99	Photo P50, PX650/660/700W/710W/720W, PXT370/W/800FW/810FW/830FW/830FW
T0801/2/3, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	R265/285/360, RX560/585/685
T0804/5/6, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	Photo R1900
T0870-T0879 Set of 8	£69.99 set of 8	Check Website.	
T0870 Gloss	£7.99 11.4ml	Check Website.	
T0871/2/3/4, each	£8.99 11.4ml	Check Website.	
T0877/8/9, each	£8.99 11.4ml	Check Website.	
T0961-T0969 Set of 8	£69.99 set of 8	Check Website.	Photo R2880
T0961/2/3/4, each	£8.99 11.4ml	Check Website.	
T0966/7/8/9, each	£8.99 11.4ml	Check Website.	
T1281-T1284 Set of 4	£26.99 set of 4	£14.99 set of 4	S22, SX125/130, SX420W/425W/445W, BX305F
T1281 Black	£6.99 5.9ml	£4.99 13ml	
T1282/3/4, each	£6.99 3.5ml	£3.99 10ml	
T1291-T1294 Set of 4	£38.99 set of 4	£16.99 sets of 4	SX420W/425W/445W/525WD/620FW, BX305F/320FW/525WD/535WD/625FW/630FW
T1291 Black	£9.99 11.2ml	£5.49 16ml	B24WD
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T1571-9, each NEW	£19.99 25.9ml each or £154.99 set of 8	Photo R3000	
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T5591-6, each	£12.99 13ml each or £6.99 set of 6	Photo RX700	

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EPSON Stylus Pro 4800, 4880:	T5441/5442/5443/5444/5445/5446/5447/5448 220ml each	£74.99
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	T6061/6062/6068/6063/6064/6065/6066/6067/6148/6069 220ml	£72.99
EPSON Stylus Pro 7800, 7880, 9800:	T6021/6022/6028/6023/6024/6025/6026/602C/6027/6118/6029 110ml	£47.99
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L400/42B for Olympus	£9.99
L50B for Olympus	£9.99
BLM-1 for Olympus	£12.99
BLS-1 for Olympus	£9.99
CGA-S005 for Panasonic	£9.99
CGA-S006 for Panasonic	£9.99
BCF10E (V3) for Panasonic	£19.99
BCG10E (V3) for Panasonic	£19.99
BLB13 (V3) for Panasonic	£19.99
BMB9 (V2) for Panasonic	£24.99
D-L18 for Pentax	£9.99
D-L150 for Pentax	£12.99
SLM-113D for Samsung	£9.99
SLM-1674 for Samsung	£12.99
BG-1 for Sony	£19.99
NP-FM500H for Sony	£19.99
NP-FH50 for Sony	£19.99
NP-FW50 for Sony	£24.99

Battery Grips

A range of professional battery grips from Hahnel. All can take two Li-ion batteries for double the battery power. AA batteries, phone, camera, and more! Main power cable, plus 12V car charger, remote, depending on model.

For Canon 7D:	£99.99
For Canon 30/40/50D:	£99.99
For Canon 60D:	£99.99
For Canon 450D:	£69.99
For Canon 500D:	£69.99
For Canon 550D:	£99.99
For Canon 1000D:	£69.99
For Nikon D40/D60:	£39.99
For Nikon D80/D90:	£99.99
For Nikon D300/D700:	£99.99
For Nikon D7000:	£99.99

This is just a sample, more in stock!

Dedicated Charger

A dedicated Li-ion charger, able to charge most camera batteries. Mains cable, plus 12V car charger. £14.99

Coin Cells, etc

A comprehensive range of specialist batteries - see our website for full range.

CR123A Energizer Lithium (1)	£1.99
CR2 Energizer Lithium (1)	£1.99
2CR5 Energizer Lithium (1)	£5.99
CRV3 Energizer Lithium (1)	£1.99
LR44 Energizer Alkaline (2)	£1.99
CR2025, CR2032	£1.99

Full range of coin cells in stock

SQUARE FILTERS

P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:

- An adapter ring that screws onto the front of your lens
- A filter holder clips onto the ring
- One or more P-Type (84mm wide) filters

P-Type Adapter Rings

49mm Adapter Ring	£4.99
52mm Adapter Ring	£4.99
55mm Adapter Ring	£4.99
58mm Adapter Ring	£4.99
62mm Adapter Ring	£4.99
67mm Adapter Ring	£4.99
72mm Adapter Ring	£4.99
77mm Adapter Ring	£4.99
82mm Adapter Ring	£4.99
87mm Adapter Ring	£4.99

P-Type Holders

Holder Standard	£5.99
Holder Wide Angle	£9.99
Hood Modular	£9.99
Hood Bellows	£34.99
A to P Type Adapter	£9.99

P-Type Filter Wallet

A smooth cushioned filter wallet, to protect and store up to 8 P-Type filters
£49.99

P-Type Six-Piece Neutral Density Filter Kit

£43.99

Neutral Density filters have a multitude of uses - from increasing detail in landscapes to blurring motion blur in fast moving subjects. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND2 Soft Graduated Filter, 1x ND4 Filter, 1x ND8 Soft Graduated Filter, 1x P-Type Filter Holder, 1x P-Type Adapter Ring of your choice (49-82mm).

More info at www.premier-ink.co.uk

More sizes in stock, from 24 to 86mm!

More sizes in stock, from 27 to 86mm!

More sizes in stock, from 30 to 105mm!

More sizes in stock, from 46 to 77mm!

More sizes in stock, from 46 to 82mm!

We stock many other filter types, including multi-image, fog, split-field, red, orange, yellow and green filters in a range of sizes.

Genuine LightCraftWorkshop filters - beware of imitations!

SCREW-TYPE FILTERS

KOOD

Japanese Optical Glass Filters

Coated to reduce lens flare and reflections.

Circular Polarising Filters

These remove reflections from surfaces such as glass and water, as well as increasing contrast and saturation.

UV / Haze Filters

Used to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy.

Skylight Filters

Similar to a UV filter, but with a pinkish tinge to add a gentle warmth to your photos.



Lowering the Cost of Photography

We are a small, family owned and run company, specialising in photographic consumables - and proud winners of the 2011 Good Service Award. We are located in Leamington Spa, in the heart of Warwickshire - if you are passing, please pop into our shop, and meet Cooper - our new office dog! To find out more about us (or Cooper) you can also find us on www.facebook.com/premierink



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CAMERA BAGS



Official UK ThinkTank stockist

As one of the UK's leading ThinkTank stockists, we aim to carry the entire range in stock at all times. If you're unsure as to exactly which bag you need, or simply wish to examine the superior quality of the ThinkTank range, why not visit our showroom in Leamington Spa. We will also match or beat any ThinkTank price for any other UK stockist.

Retrospective 20	Sling-O-Matic 20	Digital Holster 50 V2.0
£128.00	£126.00	£66.00
Airport International V2.0	Streetwalker	Urban Disguise 50 V2.0
£258.00	£109.00	£141.00



Authorised Billingham Specialist Centre

Billingham's exquisite range of hand-made camera bags are now on display in our recently-extended showroom in Leamington Spa. If you are considering investing in a professional camera bag that will protect your equipment for many years to come, we strongly recommend first-hand inspection of the Billingham range - only then can Billingham's preoccupation with excellence and attention to detail be fully appreciated.

The Hadley Pro

	Based on the Hadley Original, the Hadley Pro features a host of additional features, including a carrying handle and waterproof zippered back pocket. Available in Khaki & Tan, Sage & Tan, Black & Tan, and Black & Black
The Hadley Pro	£162.00

More Billingham Bags

NEW Billingham F2.8	£148.50
NEW Billingham F1.4	£166.50
The Hadley Digital	£108.00
The Packington	£238.00
The Classic 550	£504.00

Billingham Accessories

Superflex Inserts (all)	£14.40
SPF/50 Shoulder Pads	£24.30
Tripod Straps	£17.10



Kata 3N1-10

External Dimensions: 41.0 x 22.0 x 16.5cm Internal Dimensions: 28.5 x 19.0 x 15.0cm

Kata 3N1-20

External Dimensions: 44.0 x 23.5 x 19.0cm Internal Dimensions: 31.5 x 22.0 x 16.0cm

Kata 3N1-30

External Dimensions: 45.0 x 32.0 x 19.0cm Internal Dimensions: 32.5 x 29.5 x 16.0cm

Kata 3N1-33

External Dimensions: 44.0 x 23.5 x 19.0cm Internal Dimensions: 31.5 x 22.0 x 16.0cm

Kata 3N1-Tripod Holder £16.99

For Kata 3N1 bags.

IMPROVED - Kata DPS Digital Rucksack

The Kata DPS Digital Rucksack gives top level protection to two DSLRs with mounted lenses, 3-4 single lenses, a flash, as well as your camera body. The rucksack can be converted from a camera bag into a daypack when not shooting by removing the padded bottom camera insert. When used as a camera bag, the main compartment will hold your DSLR in a top grip position while the modular dividers system separates, organises and protects your lenses, flashes and other accessories. There is an included rain cover which folds neatly away, and an ergonomic chest belt and balancing waist strap for maximum comfort while transporting your gear.

DR-465i £64.99 DR-466i £72.99 DR-467i £79.99

	DC Shoulder Bags
A range of undrestated, yet surprisingly roomy and well-padded shoulder bags, each including a detachable rain cover.	

DC-435	£29.99
DC-437	£32.99
DC-439	£36.99
DC-441	£39.99
DC-443	£42.99
DC-445	£49.99

Insertrolley	£52
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Entire Kata range available!

RAIN COVERS

OpTech Rainsleeve

Unique eyepiece opening and drawstring lens enclosure. Two versions, for DSLRs with or without a flashgun, 2 per pack.

Standard Flash £5.99
£7.99

Kata Elements Covers

Protect your camera against the elements!

E690 Small £63.99
E702 Large £51.99

Think Tank Hydophobia

The ultimate protection from the weather!

70-200 £109.00
70-200 Flash £114.00
300-600 £118.00

hähnel

hähnel Combi TF

Combination wireless remote shutter release and radio flash trigger. 100m range, 4 channels. Available for Canon, Nikon, Olympus and Panasonic.

Receiver & Transmitter Extra Receivers £49.99
£34.99

Lowering the Cost of Photography

We are a small, family owned and run company, specialising in photographic consumables - and proud winners of the 2011 Good Service Award. We are located in Leamington Spa, in the heart of Warwickshire - if you are passing, please pop into our shop, and meet Cooper - our new office dog! To find out more about us (or Cooper) you can also find us on www.facebook.com/premierink

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FLASH GUNS

Nissin

10 free Energizer batteries with every Nissin Flashgun

Nissin Di866 Speedlite

The world's most powerful hotshoe flashgun! A guide number of 60m/ISO100 and a clear, full colour LCD panel, makes this advanced unit simple to use. Designed for use with Canon and Nikon digital SLRs, this unit offers full support for Canon TTL and Nikon Multi-TTL functionality with the option for full manual overrides. Covering a range of focal lengths from 24-105mm and including a range of accessories, the Nissin Di866 is the flashgun professionals have been waiting for. Includes built-in USB port for down-loading upgrades.

£239.99 £199.99

Nissin Di622 MkII Speedlite

MkII version - new for 2011. An impressively powerful flash gun, with a guide number of 46m/ISO100 and a wide specification, including bounce and swivel flash head, wide angle diffuser and catch light reflector, wireless slave flash with manual and auto flash, slave light on manual mode and energy saving auto-off circuit.

£149.99 £119.99

Nissin Di466 Speedlite

An advanced and versatile flash gun, with a guide number of 33m/ISO100. Featuring the latest TTL flash control technology, specification includes adjustable bounce flash head, wide angle diffuser and catch light reflector, wireless slave flash on manual mode and energy saving auto-off circuit.

£92.99 £79.99

10 free Energizer batteries with every Metz Flashgun

NEW METZ RANGE

Metz 24 AF-1
Metz 36 AF-5
Metz 44 AF-1
Metz 50 AF-1
Metz 58 AF-2

Dedicated TTL models for Canon, Nikon, Sony, Olympus, Pentax and Samsung! Full specifications at www.premier-ink.co.uk

£59.99
£79.99
£149.99
£189.99
£229.99

Metz 24 AF-1
Metz 36 AF-5
Metz 44 AF-1
Metz 50 AF-1
Metz 58 AF-2

Dedicated TTL models for Canon, Nikon, Sony, Olympus, Pentax and Samsung! Full specifications at www.premier-ink.co.uk

£59.99
£79.99
£149.99
£189.99
£229.99

Nissin MF-18 Ring Flash

The new Nissin MF-18 Macro Ring Flash offers outstanding functionality at a sensible price.

An exceptionally high guide number of 16 (ISO100), colour display, power pack, Auto, TTL, Manual, Multi, Wireless Control, Macro, Macro Macro, just some of its amazing features - plus an expanding ring head. Includes mounting rings, 67, 72 and 77mm diameter mounting rings. Available in Canon and Nikon fit.

£229.99

TTL Flash Cord Coiled

TTL Flash Cord Straight

Available in Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung fit.

£24.99
£29.99

FLASH DIFFUSERS

Bounce Flash Diffuser

These popular, simple opaque plastic diffusers simply fit onto the front of your flash gun, creating a diffused bare bulb effect with even coverage. Huge range of diffusers from Canon, Nikon, Sony, Olympus, Pentax, Metz & Nissin. Below is just a sample of the range.

Canon 270EX / 380EX / 420EX
Canon 430EX / 580EXII
Nikon SB50 / SB800 / SB900
Nikon SB24 / SB25 / SB26 / SB28
Sony: HVL-F42AM / HVL-F58AM, Metz: 48AF1 / 58AF1
Nissin: Di466 / Di622 / Di866, Pentax: AF-540FGZ

£10.99

Inverted Dome Pro Flash Diffuser Set

Comprising a clear vinyl body that simply slips onto the head of the flash gun, and an inverted frosted dome that clips onto the front.

In addition to diffusing the flash directly hitting your subject, the inverted dome spreads light evenly throughout the environment, thus creating a natural soft diffused effect. Especially useful for shooting interiors and portraits, and is a firm favourite with wedding photographers.

Supplied with four domes, giving you a full range of natural, cool or warm-up tones. Available in four sizes:

Size 1: 62-65 x 39-42mm Nikon SB600, SB800, etc
Size 2: 64-68 x 35-38mm Canon 420EX, 430EX, etc
Size 3: 68-72 x 46-49mm Nikon SB26, SB28, etc
Size 4: 73-77 x 46-49mm Canon 550EX, 580EX, etc

STUDIO ACCESSORIES

Westcott Apollos and Halos

The convenience of an umbrella meets the control of a softbox. Built on an umbrella frame, they mount to any standard umbrella receptacle.

Mini Apollo

£59.99

£99.99

£104.99

Westcott 28" Apollo Flash Kit

including shoe mount, umbrella and light stand.

£129.99

£67

£69.99

Westcott Umbrella Flash Kit

including shoe mount, umbrella and light stand.

£84.99

£109.99

Westcott 5-in-1 Reflector Kit

including reflector, reflector and light stand.

£410

£79.99

Westcott Umbrellas

Such a simple but effective idea - umbrellas with a telescopic shaft. Perfect for travel, they open to 43" diameter, but collapse down to just 14.5".

43" Umbrella Soft Silver £19.99
43" Umbrella White £19.99
43" Umbrella White/Black £21.99

£19.99
£19.99
£21.99

Lastolite Ezybox Hotshoe

Studio quality softboxes for your hotshoe flashgun. Complete with hotshoe mount and mounting bracket to fit any standard hotshoe. Comes in three sizes: 35x35cm, 60x60cm and 76x76cm. Available as kit with 4-section light stand, hotshoe extending handle, shoulder bag and carry case.

22cm Ezybox Speedlite NEW £44.99

38cm Ezybox Hotshoe £84.99

38cm Ezybox Hotshoe Kit £156.99

54cm Ezybox Hotshoe £102.99

54cm Ezybox Hotshoe Kit £174.99

76cm Ezybox Hotshoe £119.99

76cm Ezybox Hotshoe Kit £192.99

Lastolite Flashgun TiltHeads

These ingenious Lastolite tiltheads provide a way of attaching your flashgun to an umbrella, parasol, light stand, to a light stand.

TiltHead For Single Flashgun £16.99

TiltHead Umbrella Kit £89.99

£16.99
£89.99

Colour Balance and Exposure Control

Handy pop-up balance and exposure control grey/white cards.

EzyBalance 30cm £17.99

EzyBalance 50cm £29.99

FULL Lastolite range available.

Lowering the Cost of Photography

Orders are shipped promptly by Royal Mail 1st class post, for which we charge just £1.99 per order. All prices include VAT, and a full VAT receipt is provided with every order. Payment accepted by credit/debit card, cheque or postal order. Orders accepted securely online, www.premier-ink.co.uk, over the telephone, 01926 339977, by post, or by visiting our shop: Premier Ink & Photographic, Longfield Road, Sydenham Ind Estate, Leamington Spa, CV31 1XB

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«BLACKRAPID»

The world's fastest camera straps

Camera Straps	
RS-4 Classic	£54.99
RS-5 Cargo	£64.99
RS-7 Curve	£59.99
RS-W1 Women	£59.99
RS-SPORT	£59.99
RS-DR1 Double	£119.99
3-in-1 Straps & Bags	
Snapper-10 Small	£29.99
Snapper-20 Medium	£39.99
Snapper-35 Large	£44.99
RS-7	
RS-W1	
SnapR	

RS-7 RS-W1 SnapR

SUN SNIPER



Camera Straps	
ONE Sling Strap	£39.99
STEEL Sling Strap	£49.99
PRO Steel & Bear	£59.99
DPH Dual Harness	£99.99
TPH Triple Harness	£169.99

OP TECH USA

The World's best-selling SLR straps

OP/Tech camera straps use quick release connectors, allowing the strap to be removed from the camera without unthreading the strap. Wrist straps, neck straps and sling straps!

Camera Straps	System Connectors
Wrist Strap	£11.99
Classic Strap	£16.99
Super Classic	£19.99
Pro 3/8 Strap	£17.99
Pro Loop Strap	£18.99
Utility Sling Strap	£29.99
Adapt-its (4)	£4.99
Extensions (2)	£6.99
UniLoop (2)	£6.99
ProLoop (2)	£9.99
LensSupport (2)	£9.99
Sling Adapter	£10.99

SPIDER

CAMERA HOLSTER

From hip to hand in a flash...

Spider Pro	
Pro Holster	£89.99
Pro Belt	£29.99
Pro Single Kit	£109.99
Pro Dual Kit	£189.99
Spider Black Widow	
Widow Holster	£39.99
Widow Belt	£19.99

SHUTTER RELEASES

Hahnel Giga T Pro

Wireless Shutter Release & Interval Timer

The NEW Hahnel Giga T is a combined 100m wireless remote shutter release and timer remote control - as well as being able to be used as a short distance cable shutter release. Programmable features include self-timer, interval timer, long exposure setting and exposure count. These settings can be used in any combination, making the possibilities virtually limitless. 2.4GHz frequency is ultra-reliable.

Channel selector for individual control of multiple cameras. Shutter release button with autofocus, single and continuous shooting, bulb mode and self-timer.

Available for Canon, Nikon, Sony, Olympus, Pentax and Samsung.

Hahnel Combi TF

Wireless Shutter Release & Wireless Flash Trigger

Ultra high frequency 2.4GHz professional radio remote control, with a range of up to 100 metres! Autofocus, Bulb Function and Continuous Shooting functions. 4 digit code selector allows individual codes to be set to eliminate interference from other sources.

Each kit contains a wireless transmitter, a receiver with camera shoe and connectors to allow it to plug into your camera.

Also works as a wireless flash trigger, and with the addition of extra receivers, multiple flashguns can be fired simultaneously.

Available for Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung.

Hahnel Cable Remote Shutter Release

An innovative cable remote control for digital SLRs, with interchangeable camera connectors and a 2 metre extension lead, giving the choice of shutter release from 0.8 or 2.8 metres.

Autofocus, Bulb Function and Continuous Shooting functions.

Available for Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung.

Excellent value for money - our best selling remote shutter release!



E&OE. Prices may be subject to change, but hopefully not!

TRIPODS, MONOPODS & HEADS

Manfrotto

Package Deals!

190XPROB Tripod + 496RC2 Ball Head

£142

190XPROB Tripod + 804RC2 Three Way Head

£144

055XPROB Tripod + 496RC2 Ball Head

£157

055XPROB Tripod + 804RC2 Three Way Head

£159

£39 Manfrotto!

An incredible deal - a full size Manfrotto tripod with ball head - only £39!

£39

MANFROTTO PRO TRIPODS

190XPROB Tripod

Aluminium 3-section legs, aluminium canopy, Q90 horizontal tilting central column

Weight: 0.85kg
Load: 5.0kg
Folded: 57cm
Height: 146cm

£99.99

055XPROB Tripod

Aluminium 3-section legs, magnesium canopy, Q90 horizontal tilting central column

Weight: 2.40kg
Load: 7.0kg
Folded: 65cm
Height: 178cm

£114.99

190CXP03

Carbon Fibre 3-section legs, Q90 column

Weight: 1.29kg
Load: 5.0kg
Folded: 58cm
Height: 146cm

£204.99

190CXP04

Carbon Fibre 4-section legs, Q90 column

Weight: 1.34kg
Load: 5.0kg
Folded: 50cm
Height: 146cm

£212.99

055CXP03

Carbon Fibre 3-section legs, Q90 column

Weight: 1.65kg
Load: 8.0kg
Folded: 65cm
Height: 175cm

£232.99

055CXP04

Carbon Fibre 4-section legs, Q90 column

Weight: 1.70kg
Load: 8.0kg
Folded: 54cm
Height: 170cm

£246.99

MM294A3 Monopod

Aluminium 3-section

Weight: 0.50kg
Load: 5.0kg
Folded: 59cm
Height: 151cm

£29.99

MM294A4 Monopod

Aluminium 4-section

Weight: 0.50kg
Load: 5.0kg
Folded: 42cm
Height: 151cm

£34.99

695CX Monopod

Carbon Fibre 5-section

Weight: 0.60kg
Load: 5.0kg
Folded: 47cm
Height: 160cm

£143.99

679B Monopod

Aluminium 3-section

Weight: 0.60kg
Load: 10.0kg
Folded: 64cm
Height: 162cm

£35.99

680B Monopod

Aluminium 4-section

Weight: 0.83kg
Load: 10.0kg
Folded: 51cm
Height: 154cm

£47.99

681B Monopod

Aluminium 3-section

Weight: 0.78kg
Load: 12.0kg
Folded: 67cm
Height: 161cm

£49.99

492 Ball Head

non quick-release 1/4" thread

Weight: 2.02kg
Load: 2.0kg
£31.99

234 Tilt Head

ideal for monopods

Weight: 0.27kg
Load: 2.5kg
£14.99

234RC Tilt Head

with RC2 quick release

Weight: 0.27kg
Load: 2.5kg
£24.99

494 RC2 Ball Head

with RC2 quick release

Weight: 0.32kg
Load: 4.0kg
£44.99

496 RC2 Ball Head

with RC2 quick release

Weight: 0.46kg
Load: 6.0kg
£49.99

498 RC2 Ball Head

with RC2 quick release

Weight: 0.67kg
Load: 8.0kg
£79.99

324RC2

Grip Action Ball Head

with RC2 quick release

Weight: 0.4kg
Load: 3.5kg
£89.99

327RC2

Grip Action Ball Head

with RC2 quick release

Weight: 0.6kg
Load: 5.5kg
£124.99

468MG RC2

Hydrostatic Ball Head

magnesium, with RC2 g/r

Weight: 0.65kg
Load: 10.0kg
£189.99

804 RC2 Pan / Tilt

with RC2 quick release

Weight: 0.79kg
Load: 4.0kg
£49.99

808 RC4 Pan / Tilt

with RC4 quick release

Weight: 1.42kg
Load: 8.0kg
£99.99

MH054-Q2 Ball Head

with RC2 g/r

Weight: 0.6kg
Load: 10.0kg
£139.99

410 Geared Head

with RC4 quick release

Weight: 1.22kg
Load: 5.0kg
£142.99

460MG 3D Head

magnesium, with RC2 q/r

Weight: 0.43kg
Load: 3.0kg
£64.99

This is just a small selection of the MANFROTTO range now available to buy in our showroom in Leamington Spa

T-Pod

The most compact TrekPod, collapsing down to just 55cm, yet still extending to 146cm and weighing just 765g. Supplied with travel case, and a MagMount PRO.

£169.99 £99.99

TrekPod II

Collapsible, extendable, and foldable.

£69.99

TrekPod XL

Extends to 146cm.

£219.99

MagMount STAR

Designed for compact cameras.

£29.99

MagMount PRO

Extends to 146cm.

£59.99

MagAdapter STAR

Extends to 146cm.

£99.99

Gorillapod Original (GP1)

The original Gorillapod, designed for compact cameras, available in grey, yellow, green, blue, red and pink. Weighs just 40g and suitable for most compact cameras.

£26.00 £19.99

Gorillapod Spare Plates

£6.99

Gorillapod Hybrid

£34.99

Gorillapod SLR-Zoom

£49.99

Gorillapod FOCUS

£109.99

Gorillapod Ball Head

£39.99

Gorillapod Ball Head

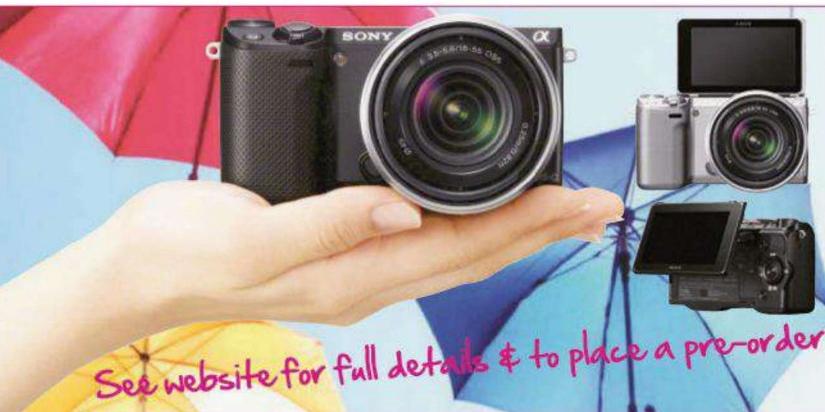
£19.99

Gorillapod Ball Head

£19.



NEW PRODUCTS & SPECIAL OFFERS FROM SONY AT PARKCameras



NEX-5R

COMING SOON!

See the light

For stunning scenes shot your way, the NEX-5R has a bigger DSLR sized sensor that can capture more of the light coming into the lens.

You can shoot it as fast as you see with quick auto focus, then connect and share your photos with built-in Wi-Fi®. The result – clearer, more detailed images that bring your pictures to life.

**Pre-order the Sony NEX-5R with Park Cameras,
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SONY
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Sony Alpha a57

Never miss the moment

Even when shooting in challenging conditions, the accelerated speed, supreme sensitivity and cutting-edge functionality of the a57 ensure beautiful results.

Capture the decisive moment with up to 10 fps with continuous auto focus, and lock in every detail with the 16.1MP Exmor® APS HD CMOS sensor.

Single Kit SRP £680.40

Twin Kit SRP £860.40

**Save
£151!**



**a57 + 18-55mm lens
Only £539.00**

**a57 Twin lens kit
Only £709.00**

Sony NEX-5N

Mini marvel

It's all the performance of a DSLR in about half the size and half the weight. Get a perfectly pocket-sized 16.1MP interchangeable lens camera made for capturing beautiful stills on the go at up to 10 frames per second.



**Save
£151!**

**NEX-5N + 18-55mm lens
Only £399.00**

**+ 18-55mm + 210mm
Only £599.00**

SONY LENSES

Prices change DAILY - see our website for the latest low prices

Sony E-Series lenses

16mm f/2.8 Pancake	£189.00	50mm f/1.4	£299.00	28-75mm f/2.8 SAL	£629.00
30mm f/3.5 Macro	£209.99	50mm f/2.8 Macro	£468.00	55-200mm f/4.0-5.6 DT	£199.99
50mm f/1.8 OSS	£249.99	50mm f/1.8 SAM Portrait lens DT	£139.00	55-200mm f/4.0-5.6 SAM DT	£197.00
18-55mm f/3.5-5.6 OSS	£239.00	85mm f/2.8 SAM DT	£199.00	55-200mm f/4.0-5.6 DT (Unboxed)	£114.99
18-55mm f/3.5-5.6 OSS (Unboxed)	£219.00	85mm f/1.4 Alpha Carl Zeiss T*	£1,214.00	55-200mm f/4.0-5.6 SAM DT Mk II	£169.99
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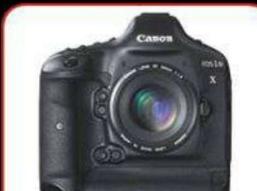
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Vanguard Platinum 10x42 DCF WP...Mint- £299	8mm F3.5-4.5 EFS.....E+ / £19	80-250mm F4.5 FD Macro + Tube.....E+ / £19	TLA360 Flash.....E+ / E++ £149
Swarovski 10x42 SLC WB...E+ £599	10-22mm F3.5-4.5 EFS.....E+ / £19	80-250mm F4.5 FD Macro + Tube.....E+ / £19	Digital SLR Cameras
8x56 SL...E+ £650	80-200mm F4.5 FD Macro.....E+ / £19	80-250mm F4.5 FD Macro + Tube.....E+ / £19	CANON EOS 10D Midl Body Only
SLC 10x50 WB...Mint- £949	15-45mm F3.5-4.5 EFS.....E+ / £19	80-250mm F4.5 FD Macro + Tube.....E+ / £19	As Seen / E+ / £599 - £1,499
SLC 8x50 B...Mint- £999	15-45mm F3.5-4.5 EFS.....E+ / £19	80-250mm F4.5 FD Macro + Tube.....E+ / £19	EOS 1D MKII Body Only.....As Seen / E+ / £499 - £1,499
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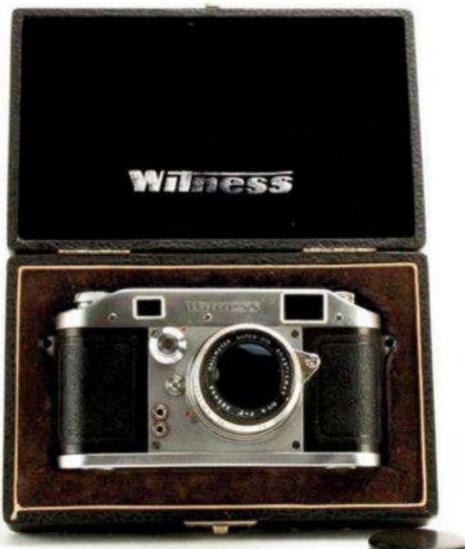
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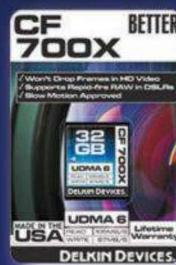
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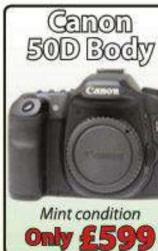
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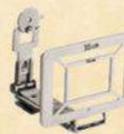
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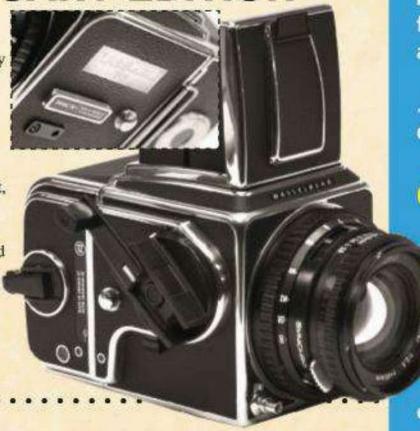
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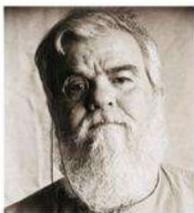
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ROGER HICKS

What exactly is a 'serious amateur photographer'? Something that's not at all easy to define, for a start

IN POPULAR perception, a 'serious amateur photographer' is a middle-aged man. Sometimes he is a young man who is prematurely middle-aged, or an old man who is still trying to kid himself that he is middle-aged, but either way, the stereotype is not entirely unjustified. Until, that is, you start looking hard at 'serious amateur photographers', and at whether middle-aged men do in fact predominate.

'Amateur' is easy enough, whether you take the historical meaning of 'doing it for the love of it' or the more modern meaning of 'not being paid for it'. But 'serious' and 'photographer' are a lot harder to pin down. One reasonable definition of 'serious', after all, would be 'taking a lot of pictures'. At this point, all kinds of people edge out our middle-aged man, on the grounds of both age and sex.

In the glory days of Kodak, the company used to refer to their target customer as 'she' rather than 'he'. 'She's started out as a young mother who took pictures of her children, and then, as she got older, of her grandchildren. Sometimes she even took pictures of her husband, parents, brothers and sisters. She got through a lot of cheap film. The middle-aged 'serious amateur photographer' used more expensive film, but he did not use so much of it: he was not as important a market as she was. Nor was he as important as the professional photographer, who used expensive film in industrial quantities. To a very considerable degree, he rode on the coat-tails of both his wife and the professionals.

Or, for a completely different world picture, in a different era, think of Lomographers today. The Lomo is a cheap point-and-shoot film camera, a few notches up from a disposable. The idea of Lomography is that you shoot lots and lots of pictures, quite possibly several rolls a day. Successes come (if at all) from not worrying about technicalities, because there are not many to worry about. The lens is fixed; the options for focus, aperture and shutter speed are limited; film is mass-processed, and pictures are printed at the traditional postcard size, or even as enprints.

Lomographers are young, hip and affluent. Or at least they like to think of themselves as such, though on age, some are clearly deceiving themselves every bit as much as the old men who like to think of themselves as middle-aged.

Depending on how deeply they are in debt, they may also be kidding themselves about their affluence. As for being hip, well, it's not really something you can buy off the shelf. This leads you to suspect that anyone who tries to be hip, isn't. Even so, this is a very long way from the traditional 'serious amateur'. But it involves taking a lot of pictures.

Today, of course, digital photography has overtaken film. So who is 'serious' here? Well, it depends on how you define 'photography'. For the moment, let's stick with proper, purpose-built cameras. I am constantly astonished by the number of people who report, on the forums that appeal to amateur photographers, that they habitually carry DSLRs with massive zooms. These commonly have a range of focal lengths that I consider quite extraordinary, with 18-200mm touted by many

as the 'universal' or 'do-it-all' lens. Well, yes, if you're not concerned about size, weight, lens speed, contrast and distortion, I suppose it is. But on the APS-C-format cameras that most of these people use, that's the same field of view as a 28-300mm lens on

full frame. In one sense, judging from the tonnage these people are prepared to carry around, they're more 'serious' about their photography than I am. In another, given that they don't appear to care about wide angles, or low-light photography without flash, I find some of their attitudes hard to take seriously at all.

What is noticeable, though, is that while there are many elderly men on these forums, some of whom are rather grumpy, there are also large numbers of women, of a wide range of ages. While the men are often opinionated and dogmatic in inverse proportion to their knowledge, talent and literacy, most of the women seem more concerned with photography, rather than being obsessed by cameras and lenses and hanging out on the forum. Who is more serious?

Then, of course, there are the cameras built into mobile phones, the pictures from which are relentlessly shared on social-networking sites. Many people seem incapable of not taking pictures with their telephones. If we're talking about serious, well, that sounds pretty serious to me, though not necessarily in a good way. **AP**

Roger Hicks is a much published author on photography. He has written more than three dozen books on the subject, many in partnership with his wife Frances Schultz. He has been a freelance photographer/writer since 1981, contributing to many magazines. Visit his website at www.rogerandfrances.com

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